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AUTHOR McRae, Lee
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ABSTRACT

This handbook provides background materials and teaching suggestions for studying the Renaissance at the middle school level. The 16 chapters include: (1) "The Renaissance in Europe: 1400-1600"; (2) "Education"; (3) "Important People"; (4) "Women of the Renaissance"; (5) "How People Lived"; (6) "Health and Medicine"; (7) "What People Wore"; (8) "What People Ate"; (9) "Games and Entertainment"; (10) "Instruments and Music"; (11) "Books, Printing, and Libraries"; (12) "The Age of Exploration"; (13) "Timeline"; (14) "More Important People"; (15) "Reading List"; and (16) "Recordings." Drawings and illustrations related to the time accompany the text. (EH)

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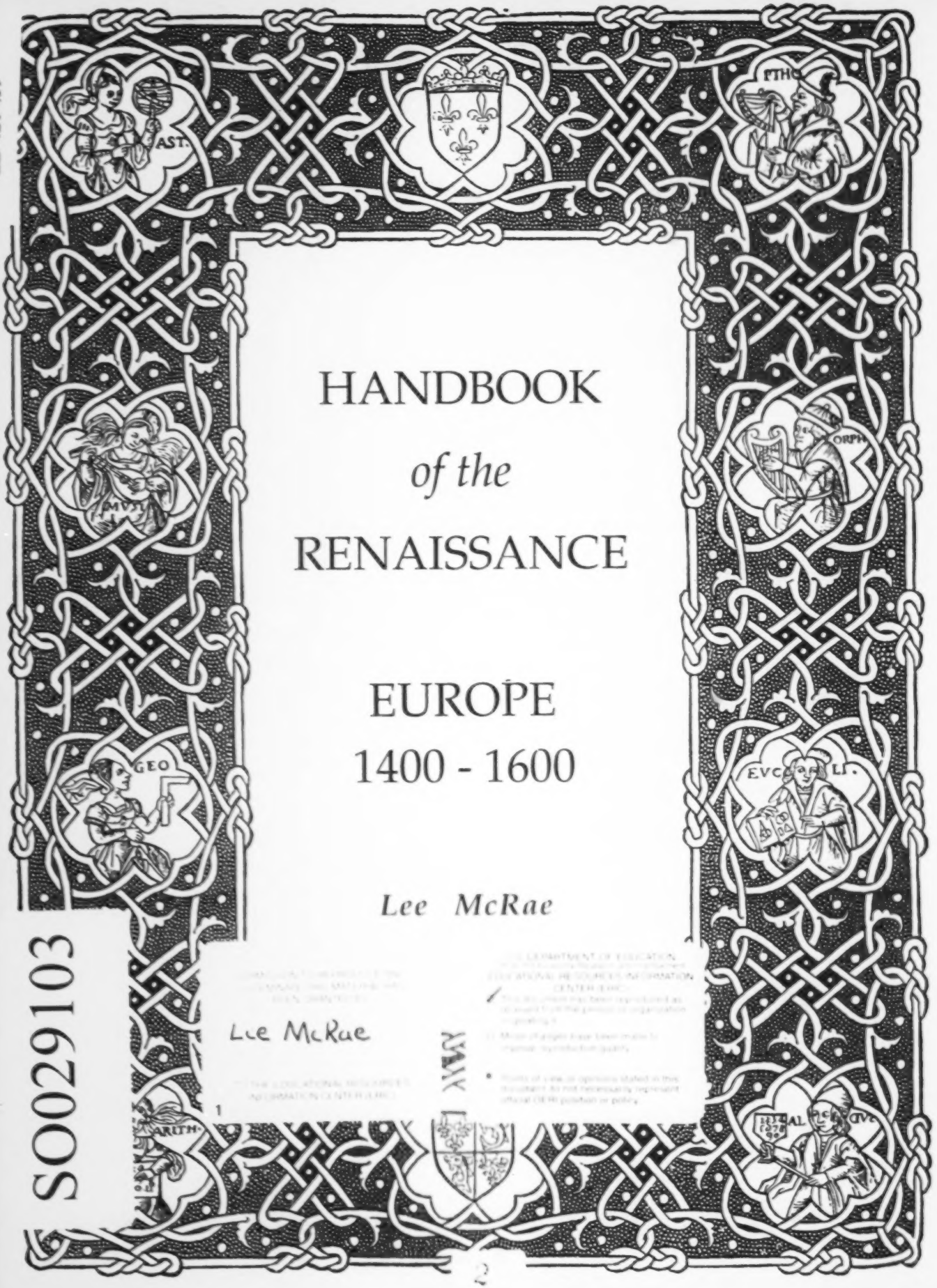

HANDBOOK
of the
RENAISSANCE

EUROPE
1400 - 1600

Lee McRae

SO029103

Lee McRae

This resource book on the Renaissance was prepared as a quick review for adults, for students, parents, teachers and librarians. It was part of a National Endowment for the Humanities project entitled

Quest for the Renaissance.

I am grateful to those who contributed advice and suggestions, in particular Todd Wetherwax, Project Director; Robin Wasley, who fine-tuned the manuscript; and Neal Cavanaugh, Director of Curriculum and Instruction, Castro Valley Unified School District, who posed the discussion questions at the end of each chapter which are based on Bloom's taxonomy.

The following were lecturers in the ***Quest for the Renaissance*** series, and their comments were very helpful:
Professor Mary Kay Duggan, School of Library and Information Studies, UC Berkeley
Professor William Mahrt, Department of Music, Stanford University, and
Professor Loren Partridge, History of Art Department, UC Berkeley.
Credit also goes to the assisting scholars at The Huntington Library, which was part of the project.

I would also like to thank the 7th grade English and Social Studies teachers at the Claremont Middle School, Oakland, California, who initially tested this ***Handbook*** with 300 enthusiastic students. This third printing was made possible by other teachers and librarians in North America who have found the contents a welcome addition to their texts. The California Department of Education has included the book in ***Instructional Materials Approved for Legal Compliance*** with the State Framework for History-Social Science. The ***Handbook*** was also listed as an important resource in the ***Course Model for the History–Social Science Framework Grade Seven*** and ***Literature for History–Social Science Kindergarten through Grade Eight.*** A companion book ***Songs of the Renaissance with Historical Commentary*** with cassette tape is also available; it relates the sources of these songs to the lives of Leonardo, Columbus, Martin Luther, Queen Elizabeth I, Shakespeare, and more. It also includes brief chapters on the Reformation and Counter-Reformation.

As co-founder of the Education Committee of Early Music America and the Education Committee of Philharmonia Baroque Orchestra, the writer is particularly interested in an interdisciplinary approach to history—music in history—and will be happy to correspond with those seeking information about combining music with the study of Medieval, Renaissance, and Baroque/Colonial periods.

Lee McRae
Handbook of the Renaissance
2130 Carleton Street
Berkeley, California 94704-3214
510.848.5591

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Lyfe of saynt George, 1515

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Pressmark of Badius Ascenscianus, Paris, ca. 1520

Chapter 1

HE RENAISSANCE IN EUROPE: 1400 – 1600

It is often easier to understand ourselves and our customs if we can make comparisons with how people lived in other periods of history. And if we wish to study the European Renaissance, we should glance at the other periods which came before it and which directly affected the Renaissance. **[As you begin reading this Handbook, think about the Questions for Discussion at the end of the chapter. Turn to them now.]**

First we must go back to ancient Greece and Rome — the period sometimes called "Classical Antiquity." This was the time of Plato, Aristotle, Ptolemy, Seneca, and other philosophers. Then with the fall of the Roman Empire in A.D. 476 the "Dark Ages" began.

After this came the "Middle Ages," also called the medieval period (approximately A.D. 900 – 1300). During this time most people worked on farms. They and the land belonged to the rulers. In the towns, the craftsmen were organized into guilds which controlled all aspects of production and distribution. Society was dominated by wealthy noblemen and large landowners, and the religious/intellectual life was centered in the Church. The individual had little opportunity to make a change in the way he lived, or even to express an opinion. During the long period of the Dark and Middle Ages, many began to feel the need for changes to be made.

As society slowly evolved into the Renaissance, people began to rediscover the writings of Plato and Aristotle. They unearthed the ruins of beautiful Roman and Greek architecture. They dug up statues which they found to be more accurately modeled after the proportions of the human body. These rediscoveries helped influence the changes in society which then took place.

In the arts, as sculptors studied the statues of Greece and Rome they began to create more lifelike works. Artists stopped painting "flat" religious images in the medieval style, and started painting portraits and landscapes in perspective. In literature people began to write books about the ideal citizen. These and other books on how to raise your family and how to act in polite society were very popular throughout Europe. Authors also began to write about what really happened in every day life in their own countries; they used their native language instead of Latin. Those in the upper classes enjoyed themselves with singing the latest madrigals and eating well!

The Renaissance was also the time of great scientific and technological discoveries. Astronomers studied the heavens and learned that the earth revolved around the sun. Explorers looking for new trade routes studied the earth and oceans and proved that you wouldn't fall off the edge if you set sail onto unknown seas. Rulers developed artillery and explosives to make warfare more deadly. Thinkers and writers studied how people interact with each other. In several Italian cities they formed clubs (camerata) in which they discussed some of the ideas (such as the "dignity of man") which, hundreds of years later, helped form the basis of our Declaration of Independence and Constitution.

Renaissance means "rebirth." However, it could also mean "turning point." A comparison could be made with the Renaissance period and our own time. In the mid-15th century (1450), the discovery of the art of printing with movable type, along with the ready supply of paper, created a major turning point. With the printing of inexpensive books, education became more available throughout Europe. Five hundred years later,

in the mid-20th century, the invention of the computer established another major turning point in the field of communication.

In his book ***The Excellence of this Age***, the French writer Loyse Le Roy tried to describe the Renaissance in the year 1575:

> *"Besides the restoration of ancient learning, now almost complete, the invention of many fine new things, serving not only the needs but also the pleasure and adornment of life, has been reserved to this age. Among these, printing deserves to be put first, because of its excellence, utility and the subtlety of craftsmanship from which has come the cutting of matrices and fonts, the distribution and composing of type, the making of ink and of balls for putting it on the form, the setting of the presses and the way of handling them, of dampening the paper, placing, taking out and drying the leaves, then gathering them into volumes, going over and correcting the proof . . . Thus more work is accomplished in one day than many diligent scribes could do in a year. On this account, books, formerly rare and dear, have become common and easy to procure."*

The Renaissance was an exciting time to live. Some of the people who lived then will be introduced here: Leonardo da Vinci (Italy), Luther (Germany), Erasmus (Holland), Copernicus (Poland), Columbus (Spain), Michelangelo (Italy), and many more. (Look in Part II for More Important People.)

This Handbook will give you some ideas about the Renaissance which will help you understand that period of history. Since it looks only at the European Continent from 1400 – 1600, you will not find references to Asian or other ethnic groups. And you will want to discover the English Renaissance on your own. The England of Queen Elizabeth and William Shakespeare was also a fascinating period!

Other subjects not included here include the many religious and political wars which took place during this 200 year period. What we remember most about the Renaissance is not that it was a terribly violent period of Western history. Instead, we continue to be inspired by the ideas, the inventions, the art, architecture, sculpture and music of that dynamic age.

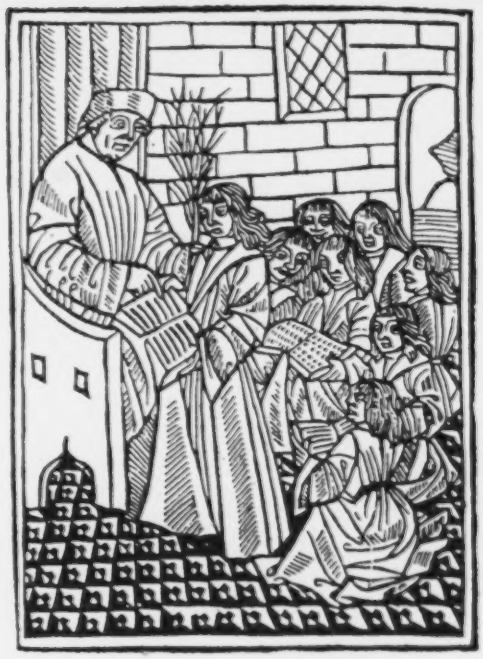
FOR DISCUSSION:

1. Who are some of the influential people who lived during the Renaissance?
2. How did the invention of printing with movable type change the world of the Middle Ages into the world of the Renaissance?
3. Could the Renaissance have occurred without the invention of printing with movable type? Explain.
4. In what way is "turning point" an especially good phrase to describe the Renaissance?
5. How were the scientific discoveries enhanced by the invention of printing with movable type?
6. Is the comparison with the computer age a valid comparison? Explain.
7. Compare a map of Europe of the 1500's with that of today. Comment on the changes.

Would you like to know more about...

1. Leonardo da Vinci
2. Galileo
3. Erasmus
4. Michelangelo
5. Columbus
6. Middle Ages – Dark Ages
7. Ancient Rome or Greece
8. The Renaissance in England

Your librarian will help you find this information in your school or public library.


Paruulorum institute , 1512–1513

Chapter 2

EDUCATION

Education in the Renaissance was not a right, it was a privilege. During the Middle Ages and into the Renaissance, most schools were located in the church monasteries. There boys who could sing were taught to memorize hundreds of pieces to be sung in the Church services by the time they were nine years old. They were also taught the basics of reading, writing, and arithmetic. Since there were few textbooks, the students were provided with slate boards. Most subjects were taught by rote and then memorized. After a few years boys could become apprentices to craftsmen, businessmen in the town, or study further to become teachers or monks.

Daughters of the aristocracy were taught at home, often by the most highly regarded scholars. Merchants' daughters were sometimes sent to convents for their education. Girls from poor families were only taught to spin, sew, cook and manage a household.

For those who were fortunate to attend school, the schedule was demanding. Classes went all day from early morning to late evening. Erasmus (a great scholar born in Holland) wrote:

> *"Unless I am there before roll is called I will get a hiding [beating]. Not the slightest danger on that score. I was there at just half-past five."*

Physical punishment of poor work was expected and handed out frequently.

A famous teacher, Vittorino, who came from a poor family in a tiny Italian village, picked up whatever learning he could and finally started his own school. His aim was to develop the body, mind and soul of his students. Through this approach, as well as his firm but kind method of teaching, he became known as one of the greatest humanist teachers in Europe.

The Gonzagas, a very rich family in Mantua, persuaded him to teach their children. Vittorino's school, "La Casa Giocosa" (the Joyful House), had walls painted with murals of children at play. The "founder of modern education" taught a few girls as well as boys. He insisted that poor but bright students be admitted also. They studied: math, history, philosophy, music, drawing, Greek, Latin, riding, wrestling, archery, fencing and swimming. Students who hadn't finished their work were not punished at this school. They simply had to work while their friends played.

A great writer of the Italian Renaissance was Castiglione, whose book, ***The Courtier,*** became a best seller throughout Europe. He observed Vittorino and other gentlemen of the time and wrote this book of etiquette — a book of good manners — which described the ideal citizen. His "courtier" must be able to acquit himself in all manly exercise — wrestling, riding, running. He should be equally at home with literature, be able to speak in several languages, and write elegant poetry. He should be able to play musical instruments. He should be a man who is generous to his servants and loyal to his prince.

Many of Vittorino's students became extraordinary civic and Church leaders in Italy. One of these was Federigo da Montefeltro, Duke of Urbino. Having been inspired by Vittorino with a vision of the responsible ruler, one of his contributions to his city-state was a great library. According to a contemporary account, *"He alone had a mind to do what had not been done for 1000 years and more; that is to create the finest library since ancient times"* — with books all copied by hand.

Boke of good manners, 1507

FOR DISCUSSION:

1. In what ways did Vittorino's school differ from the monastery schools?
2. How did the education of boys differ from the education of girls during the Renaissance?
3. How would society have changed if girls were given the same education as boys?
4. In what way is Castiglione's *courtier* the "Renaissance Man"?
5. Create your own Renaissance school day using the descriptions you read in this chapter.
6. Which of the schools described in this chapter would you prefer to attend? Explain.

Would you like to know more about:

1. Gonzaga family
2. Vittorino
3. Castiglione
4. Education during the Renaissance
5. Education during the Middle Ages
6. Duke of Urbino
7. Humanism

You will find information about these topics in your school or public library.

Chapter 3

IMPORTANT PEOPLE

The Renaissance was a time of creative inspiration. The important people of the Renaissance became inspired by ideas from the past, and then they acted on them. Instead of believing everything they were told by those in power, people asked questions and searched for new answers. Through this sense of questioning and searching, these thinkers and doers lead the rest of the world to new ideas and discoveries. Some of the great minds of the Renaissance were:

LEONARDO DA VINCI (Italy)

Leonardo was the most brilliant inventor and one of the greatest artists of the Renaissance. Today when we speak about a "renaissance" man or woman, we describe someone who has many talents. Leonardo was not only an inventor and artist, he was an architect, sculptor, musician, astronomer, town planner. He designed engineering projects in the fields of hydraulics, ship building, military, structural and mechanical engineering. He studied anatomy, biology, zoology, botany, geology, geography, and mathematics. This genius made 5000 pages of drawings — new ways of looking at plants, skeletons, muscles; he sketched diving helmets, steam engines, pumps, cranes, etc. He was the first to design an airplane, a helicopter, a military tank and a machine gun.

As was the custom with musicians and artists during the Renaissance, his livelihood was dependent upon the patronage of the wealthy. In 1482, when Leonardo sought a position in the glittering court of Ludovico Sforza, he wrote:

> *"I have plans for bridges, very light and strong,"*

as well as for cannon that could hurl

> *"small stones with an effect of causing great terror."*

The letter also prophesies modern warfare:

> *"I can make armored vehicles . . . which will enter the ranks of the enemy with artillery."*

He adds,

> *"In times of peace, I believe I can give you satisfaction . . . in architecture. . . painting . . . Also I can execute sculpture in marble, bronze or clay."*

When he arrived at the court he brought a spectacular gift: a stringed instrument of his own design, a lira made of silver. Enchanted by the instrument and the artist's singing, Ludovico Sforza welcomed Leonardo to his court. While there he also designed costumes and stage machinery for the lavish entertainments.

As an artist, he is best known for painting the ***Mona Lisa***, which now hangs in the Louvre Museum in Paris. His ideas, however, were so far ahead of his time that most of

Self-Portrait. *Leonardo da Vinci*
Turin, Royal Library

the people of the Renaissance could not have understood them. The irony is that, in the age of printing, his scientific and anatomical discoveries were not published until long after his death. That his work was valued by his contemporaries, however, is expressed by the Italian historian, Vasari, who wrote about Leonardo:

> *"Occasionally heaven sends someone who is not only human but divine so that through his mind and the excellence of his intellect we may reach out to Heaven."*

MICHELANGELO BUONAROTTI (Italy)

Another genius of the Renaissance was Michelangelo: sculptor, painter, architect, and poet. At the age of 14 he was apprenticed to a leading artist. The story goes that he was observed copying and improving on the ancient Roman statues in the sculpture garden of the Medici family. He caught the attention of Lorenzo de Medici, who at once saw immense potential in this young artist. What we do know is that he was invited to become a part of the Medici household. There he lived, ate with, and became acquainted with the leading intellectuals of Florence: Ficino, Landino and Poliziano. He must have become inspired to write poetry, which he did for the rest of his life. Hundreds of his poems and poetic fragments have survived, some as lyrics set to music by well-known composers.

His best known sculpture is the huge figure of ***David*** which was placed outside the Palazzo Vecchio in Florence. His most famous paintings are to be seen in the Sistine Chapel (Rome), for which he was commissioned to paint the vaulted ceiling — an immense task which he insisted on executing alone and unobserved. For months he would mount the tall scaffold, and working all day on his back, he recreated the biblical story from the creation to Noah. Behind the altar he painted ***The Last Judgment,*** one of the most emotion-filled works ever to be seen.

LORENZO DE MEDICI (Italy)

Under his thoughtful and benevolent guidance, Florence became the cultural center of the Western world. He was patron to those extraordinary artists, Michelangelo, Botticelli, and Leonardo da Vinci, among others. He was a wise diplomat, a scholar, millionaire, athlete, musician and poet. Although he carried on the occupation of his family — banking — he came to be thought of as the ruler of Florence, and represented it in times of war. When King Ferrante of Naples threatened war, Lorenzo went unarmed to the court of his enemy. The King was impressed with his courage and listened to his arguments for peace. At home his countrymen, who had been frantic for his safety, welcomed his return with great rejoicing. History refers to him as "Lorenzo the Magnificent."

MARTIN LUTHER (Germany)

Although he was a priest, Luther became very angry with his church, the Catholic Church. When he learned that the Pope was granting indulgences in order to raise money to build a new cathedral in Rome, he decided that he must speak against this. (By giving money for an indulgence, one could be relieved of temporal punishment for a sin.) He wrote many pamphlets criticizing the Church's wealth and hypocrisy. He drew up 95 demands for reform, and nailed these to the door of the castle chapel in Wittenberg. He was eventually excommunicated (banned from the church) and went into hiding. It was due to protests such as his that a branch of religion called "Protestant" was established. His German trans-lation of the Bible came at a good time. As a result, and thanks to the invention of the printing press, he became the best selling writer of his country. Martin Luther's impact has lasted until today. (Martin Luther King, Jr., was named for him.)

NICHOLAS COPERNICUS (Poland)

Copernicus was a priest who spent his time studying all that had been written about the universe. He decided he must contradict the great Greek philosopher Aristotle. Aristotle taught that the earth was the center of the universe and that the sun revolved around it. Since the telescope had not yet been invented, Copernicus had to come to his conclusions by study and thought. He could not speak about his ideas, however, because they were contrary to the beliefs of the Church. The Church declared, with Aristotle, that the earth did not move. But his friends persuaded Copernicus to publish his ideas. The first printed copy of his book was brought to him the day he died in 1543. Due to his creative conclusions on the nature of the stars and planets, he could be called the "father of astronomy."

DESIDERIUS ERASMUS (Holland)

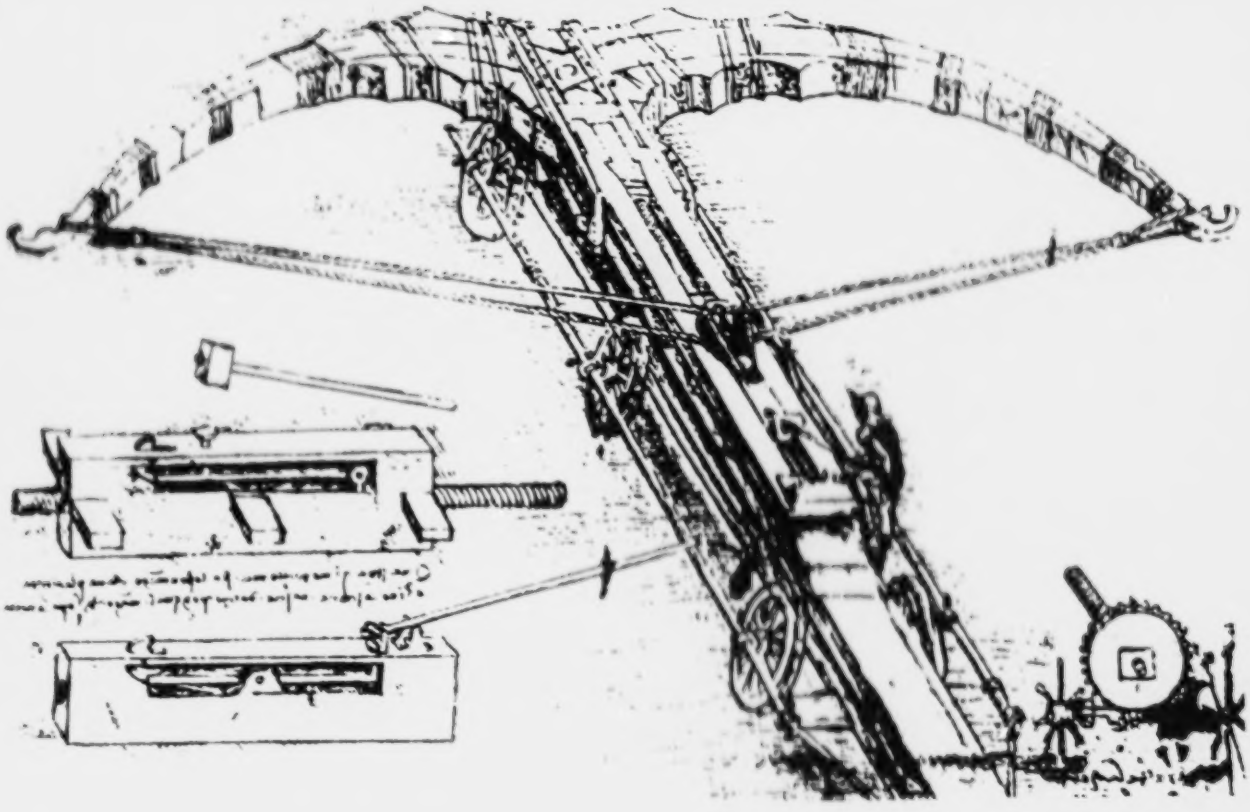
Although he had prepared for the priesthood, Erasmus left the monastery in order to study at the University of Paris. There he became very aware of the criticisms of the Church which were leading to the changes which Luther demanded. He had met Luther and had exchanged letters with him about this. But Erasmus wanted to go more slowly; he hoped to change the Church with reason and persuasion through his writings. Some of his books questioned the church, but he also made fun of lawyers, teachers, politicians and all those who took themselves too seriously. He became friends with the great printer Aldus Manutius, who helped increase Erasmus' fame by publishing his works. His writings included the scholarly translation of the New Testament from Greek into Latin. He also became known for his satiric wit in books such as ***The Praise of Folly*** and the ***Colloquies,*** which became a best-seller. It was through his books that he became known as a beloved and leading humanist of Northern Europe.

FRANÇOIS RABELAIS (France)

Rabelais was an independent thinker throughout his lively career as student, lawyer, priest, physician and writer. As a doctor, he believed that a simple diet, laughter and joy could cure some illnesses. He was the despair of the learned teachers of his university in Paris because of his sarcastic and witty discussions on education, politics and religion. Since his books were wildly popular, the teachers of religion began to publicly criticize his comments on religious subjects. This meant that from time to time he had to go into hiding, as he had once observed a religious heretic burned at the stake — a fate he did not want to share.

His most outrageous stories were about the many adventures of the giant Gargantua and his son Pantagruel. In ***Gargantua and Pantagruel*** he gives us what has been called a "hymn to the Renaissance":

> *"Through divine goodness, in my own lifetime, light and dignity have been restored to the art of letters. Now all branches of science, so long extinct, have been re-established and languages have been restored to their pristine purity. Printing, now in use, is elegant and correct. The latter was invented in my own lifetime through divine inspiration just as artillery, on the other hand, was invented by the devil. The world now is full of scholarly men, learned teachers, and ample libraries — why, even women have aspired to learning."*



Giant crossbow with six wheels. *Leonardo da Vinci*

FOR DISCUSSION:

1. What are some of the areas in which Leonardo was creative?
2. What is "patronage"?
3. How would the Renaissance have been different if no one had believed Copernicus?
4. Explain why Leonardo is called a "Renaissance Man."
5. In what ways are Luther, Copernicus, Erasmus and Rabelais similar?
6. Which person described in this chapter made the greatest impact on the Renaissance; on the entire world? Explain.

Would you like to know more about:

1. Martin Luther
2. Protestants
3. Leonardo da Vinci
4. Ludovico Sforza
5. Copernicus
6. Michelangelo
7. Lorenzo de Medici
8. Ficino
9. Sistine Chapel
10. François Rabelais

You will find information about these topics in your school or public library.

Chapter 4

WOMEN OF THE RENAISSANCE

During the Renaissance, women were expected to marry, bear children, and maintain the household, no matter into what class of society they were born. Girls were married very young. Regardless of their status, they had to marry a man of their father's choice. Often these marriages were arranged simply for political reasons — to bring together two wealthy, landowning families. In some towns, those poor young women who could not afford to bring a dowry to the marriage were assisted by a fund established for that purpose. If a woman became a widow she was allowed to have her dowry returned to her, but her husband's estate was willed to her children. If she left the marriage, she could not take her children with her.

Women who did not marry were sent to nunneries where they were trained to assist in hospitals and other charities. Some of the occupations considered suitable for lower class women, besides helping on the farm or in the shop, were spinning, weaving, and laundry work. If one was a fortune-teller, midwife or healer, the threat of being tried as a witch was very real. Prostitution was common. There were some famous courtesans who became "favorites" of rulers and popes. Usually more beautiful and charming than the well-born wives who despised them, they were often as well-educated and as well-dressed. But it was very possible that their status as favorite could change overnight. It was a risky profession as described in this letter from a famous Venetian courtesan to her sister when she learned, to her horror, that her niece was being groomed for this profession:

> *[Being a courtesan] "is a game of fortune. One cannot do worse in this life than place oneself in the hands of fortune, which can be a minister of evil . . . But I will add that even if you have good fortune, this life is such that it is always misery. Too unhappy a thing and too contrary to human sense it is to obligate your body and industry to a servitude such as this one which is shocking even to think of! Make yourself a prey of many, with the risk of being stripped, robbed, killed, that in one day can be taken from you all that you have acquired, with so many other dangers of injury and disease . . . both contagious and terrifying. To eat with some one else's mouth, sleep with someone else's ears, move according to someone else's desire — what greater misery is there? . . . Believe me, among all the miseries of the world, this is the worst."*

We know the most about prominent women of the time whose talents and good works were talked and written about:

QUEEN ELIZABETH I of England (1533–1603) was responsible for her country's "Golden Age." A wise and beloved ruler was MARGARET OF AUSTRIA, Regent to the Emperor Maximilian. In France, there was JOAN OF ARC (1412–1431), a peasant girl who became a spiritual advisor to her king after she saw a vision of the Holy Mary. She also became general of his army and led his subjects against the English. After they were defeated she was captured, tried, and burned at the stake for witchcraft.

Duke Federigo da Montefeltro had made Urbino a great cultural and intellectual center. However, it was his wife BATTISTA SFORZA who had to govern the state when her husband was away. She could speak Greek and Latin, and was a great patroness of the arts.

ELISABETTA GONZAGA grew up in the court of Mantua (Italy), known as a center of art and learning. Her teacher was the famous Vittorino. (See chapter 2.) She married Guido-baldo da Montefeltro, son of Duke Federigo. It was Elisabetta whose brilliant circle of scholars, artists and musicians created the setting for and inspired Castiglione's ***The Courtier.*** (See Chapter 2.)

Sketch of Isabella. *Leonardo da Vinci*

ISABELLA D'ESTE (1474–1539) married another Gonzaga, Francesco, just before her 16th birthday in 1490. She had received the best education possible from the foremost scholars and artists of the day. After her marriage she was constantly seeking the best in everything: books, paintings, tapestries, glassware, jewelry. Isabella reportedly wrote letters to her friends and relatives, to rulers of states, and to artists, musicians, and printers. More than 2000 of these letters survive to bring us an accurate picture of this unusual woman.

She collected around her some of the most cultured and gifted men of Italy: the genius Leonardo da Vinci, the writer Castiglione, the printer Aldus Manutius. She loved music and commissioned lutes, organs and clavichords from an artist-craftsman to whom she also entrusted the task of buying pictures and antiques, amber rosaries and ivory crucifixes, enamels, cameos and Murano glass, crystal mirrors and inlaid cabinets. She was known throughout Italy for her beauty, good taste, brilliant mind and political wisdom. Some called her "the first lady of the world."

LUCREZIA BORGIA (1480–1519), daughter of the Pope Alexander VI, was much loved by her father and her brother, the notorious Cesare Borgia. It was only a rumor that she was part of their schemes involving murders by poison, or was guilty of incest. There is no proof of these accusations. After her second husband was murdered (some say by an agent of Cesare), she married Alfonso d'Este, bore him seven children, and took charge of a glittering court where she won much admiration for her generosity as a patroness. She died, like so many women of her time, of an infection following childbirth.

VITTORIA COLONNA (1490–1547), an outstanding poet noted for her religious poetry, was well recognized by her contemporaries. Because she befriended religious rebels, she was considered suspicious by the Church. However, she was loyal to the Pope (even though she sometimes disagreed with him), and she secretly gave him political advice. She called the great Michelangelo a personal friend. He was an admirer of hers, and wrote her sonnets of his own which she proudly shared with others. He repaid her the compliment by having her poetry bound into books and by *"lending them to many persons."*

ISABELLA, QUEEN OF SPAIN (1451–1504), is chiefly known as the patroness of Columbus. She was an ambitious ruler who helped build her country in many ways. She encouraged printers and saw that universities became established, roads and bridges built. During her reign a new style of architecture developed which became known as "Isabelline." But we also know that with her encouragement the terrible Inquisitor-General Torquemada set out to rid the country of non-Christians — the Jews and the Moors. This was accomplished with a system of spying, anonymous accusations, and brutal torture. At the end of the ten year war the Moors and many Jews were gone, but her country was slow to recover from the loss of the scholars, doctors, bankers, and lawyers, the industrious workers represented by these murdered or banished people.

Although books were beginning to be written about the equality of women, in actuality women did not have equal status. More than 800 books of the time dealt with the education and conduct of women — how they should act, dress, and be. Most of them were designed to keep women in their place. According to a Florentine writer, they should: *"bring up their children piously . . . be quiet in church, to which I would like to add, to be quiet everywhere else also."*

Another author thought they should:

> *"put on the slippers of humility, the shift of decorum, the corset of chastity, the garters of steadfastness, and the pins of patience."*

In general, women in the Renaissance had little freedom of choice. That has had to wait until the 20th century.

Portrait of a lady. *Ghirlandaio*, 1488

Lyfe of saynt Barbara, 1518

FOR DISCUSSION:

1. Which of the women described in this chapter probably had the most influence on the life and progress of the Renaissance?
2. How did the life of a poor girl differ from that of a girl from a wealthy family?
3. How did the lives of the women described in this chapter differ from the lives of women during the 20th century?
4. What caused women to want to become courtesans?
5. How did the daily life of a young woman differ from that of a young man?
6. Which women were probably the most influential during the Renaissance? Explain.

Would you like to know more about:

1. Queen Elizabeth I of England
2. Joan of Arc
3. Elizabetta Gonzaga
4. Lucrezia Borgia
5. Isabella, Queen of Spain
6. Margaret of Austria
7. Battista Sforza
8. Isabella d'Este
9. Vittoria Colonna
10. Spanish Inquisition

Information about these topics can be found in your school or public library.

Chapter 5

HOW PEOPLE LIVED

Personal hygiene and healthy surroundings were not as important to the Renaissance citizen as they are to us today. For one thing, water had to be carried from a community well located in the town square. Wood to heat the water was scarce. Since there was no plumbing, garbage and human waste were dumped into the streets. In some cases a rudimentary toilet (a board with several holes), was suspended over a diverted stream in the narrow space between buildings. In more well-to-do homes a free standing commode or chamber pot was placed in the bedroom.

Although soap had been invented in England in the 14th century, it was not an important household item in Europe. Those who could afford it relied heavily on perfumes! We know from looking at Renaissance woodcut illustrations, however, that the "hot tub" was one way for the wealthy to bathe, eat and party with friends. In his book ***The Praise of Folly,*** Erasmus described the [wealthy] women as

> *"washing and bathing, all these trinkets, cosmetics and scents, this everlasting dressing-up, titivating, dyeing and painting of themselves."*

Stores and shops during the Renaissance were usually on the ground floor. Wooden covers which closed the shop in the evening dropped down to form a surface on which the shop owner displayed his goods. Certain streets were named after the goods sold there, such as the Via della Pellicceria (furriers), Via de' Calzaiuoli (hose-makers). Other shops were set up in the market square. Bakers sometimes had a portable oven on a cart and traveled to market where they baked dough brought them by the housewife.

The poor people who lived within the city gates had crowded quarters. Each room had to serve several functions. The kitchen was turned into a bedroom at night by using straw pads stored in chests. Chests also held clothing packed with bay leaves, as most households were crawling with fleas, lice and bedbugs. There were few windows and no glass. In the summer oiled cloth kept out the insects. At night a wick in a dish of olive oil, or a pitch-filled torch provided the light. Keeping warm was always a problem since the only source of heat was a small hearth fire. It is said that the Germans contributed more than others to the comfort of the Renaissance family by inventing the heating stove.

On the other hand, the well-to-do-merchant, or the rulers of the city, had numerous and sometimes lavishly decorated rooms and furniture. A bride who married into such a household brought with her a dowry which always included a beautifully painted chest. It held her clothing, jewelry and linens. Even though such a house would have many rooms, there were no hallways. To get to his bedroom, the guest may have to pass through several other rooms. This was not a problem since there was no concept of privacy in those days.

A wealthy man could show his status by the size of his bed. The "king-size" and even larger bed was an innovation of the 15th century. Often these had elaborately carved posts at each corner, and canopies which were hung with silken damask curtains embroidered in gold. When let down at night they formed a small room to protect the sleepers from cold drafts. In Holland and the Swiss Alps, beds were small berths built into the wall and reached by a step or ladder.

When traveling the wealthy would take along their beds, chairs and dishes, since the rustic country inns could not be expected to provide more than the simple basics. In fact, if one was a single traveler, he might find himself sleeping with strangers on the same mattress.

We know more about the rulers and wealthy families of the Renaissance since their history is often tied directly to the painters, musicians, sculptors, and inventors whom they supported. But there are other records which tell us about other classes of society. Most towns kept tax and court records. Novels, autobiographies, personal journals, estate accounts and letters also provide a rich source of information.

The inventory of Guglielmo Gonzaga's furnishing in just one of his estates shows that it was full of beds, mattresses, pots, pans, spits for roasting meats, mortars of marble to grind spices and nuts, tables and small tapestries to cover them, chairs and benches (painted and inlaid), house altars, credenzas and chests. The barns, stables, granaries, dovecotes, gardens, orchards, boats and docks were all listed, along with the hay, and the value of beasts *"in good shape."*

Francesco Datini, a merchant of Prato (Italy), wrote regularly to his wife from Florence. Since he left all his papers to the town, we know a little about his life. He sent his wife Margherita (who managed the large house and gardens in Prato) a list of the clothing he was sending home to be washed, along with a sack of capers and thirty herrings. He then requested:

> *"a jar of dried raisins, fifty oranges, bread and a barrel of vinegar . . . remember to wash the mules feet in hot water . . . have my hose made and soled."*

He always wrote to her in duplicate in case the first letter did not reach her.

Unlike today, there was no free postal service. If the letter was sent by private courier, it was likely that the letter would be read by others. About this time rulers of France and Germany began to use a system of regularly scheduled, fast moving post-horses and riders. This greatly shortened the length of time it took for governmental and commercial mail to reach its destination. But for the general public, communications took as long to get there as an individual traveler would take by foot, horse, or mule.

14

De proprietatibus, *Bartholomaeus Anglicus*, 1495

FOR DISCUSSION:

1. What were several ways in which the people of the Renaissance protected themselves from bugs and the offending smells of every day life?
2. What was the purpose of the curtains around the beds, or the alcove in the wall for the bed?
3. If a bed was more than a simple basic for an inn, what do you suppose were the "simple basics"?
4. Describe the various toilet systems and give a benefit of each.
5. Draw a floor plan of what you think a house of a wealthy Renaissance nobleman could have looked like.
6. Would you like to live like a wealthy Renaissance nobleman or noblewoman? Explain.

Would you like to know more about:

1. Invention of soap
2. History of bathing
3. Francesco Datini
4. Walled cities
5. Gonzaga family
6. Postal systems

You will find information about these topics in your school or public library.

Chapter 6

HEALTH & MEDICINE

Staying healthy during the Renaissance could be a complicated task. It was wise to have a collection of disks, amulets, bracelets and collars engraved with mysterious, powerful symbols; precious stones to guard against poisons; pendants designed to please *Dame Fortune*. In general people knew which herbs and flowers could cure the ailment since folk remedies from the Middle Ages were still widely used. Perhaps, since they were expensive, spices such as pepper and ginger were valued as medicine. Even the newly discovered tobacco was thought to be a pain reducer. Powdered jewels and gold were sometimes prescribed for the wealthy patient.

For centuries doctors had been studying the writings of Galen, a physician of ancient Greece. He explained how he thought the body worked; but he had only studied apes. It was the young Italian Andreas Vesalius who first dissected human corpses in order to understand the human body. It was easy to find the bodies of criminals left hanging from the city walls. He also collected bones and bodies from graveyards and mortuaries.

Vesalius' famous book ***The Fabric of the Human Body,*** published in 1543, was illustrated with more than 270 detailed woodcuts. It showed how the veins ran through the body and how the heart, bones, muscles, and nerves were formed. He became a world-famous lecturer while still in his twenties, and students came from all over Europe to study with him at the University at Padua. Vesalius could be called the "father of anatomy."

A universal remedy for disorders which did not respond to medications was "bleeding"— the opening of the veins to let out "bad blood." They also used live leeches (as many as twenty at a time), to suck out the blood. They were just beginning to experiment with blood transfusions; however, their trials were almost always fatal. But some strange cures often worked, such as boiled toad for heart disease. We now know that a toad's skin contains something like digitalis, the drug used for heart disease today.

In his autobiography, Benvenuto Cellini (the great Italian goldsmith, soldier and "man about town") gives a first-hand report on how a plant called "wormwood" saved him:

> *"While I was firing, a cannon shot reached me [having been deflected by the angle of a battlement] . . . the whole mass struck me in the chest and took my breath away. I lay stretched out on the ground like a dead man, and could hear what the bystanders were saying . . . 'Alas, alas! we have lost the best defender we had.' Attracted by the uproar, one of my comrades ran up. He was a bandsman, but was far more naturally given to medicine than to music. On the spot he flew off, crying for a stoop [pitcher] of the very best Greek wine. Then he made a tile red-hot, and cast upon it a good handful of wormwood; after which he sprinkled the wine; and when the wormwood was well soaked, he laid it on my breast, just where the bruise was visible to all. Such was the virtue of the wormwood that I immediately regained my scattered faculties."*

Since the prevention of smallpox was 500 years away, the devastating illness was dreaded by all mothers. It was said that they didn't count their children until after they had had the disease. Women bore many children during their married lives, and those were fortunate who survived childbirth. Very likely the fact that little attention was paid to proper nutrition was responsible for a high death rate for both mother and child.

Many and sometimes desperate remedies were tried in the search for a cure for the plague. The bubonic plague had devastated whole communities throughout Europe. Since most people believed that it was "Divine Providence" punishing them, they joined great processions throughout the land behind the banners of Saint Roche, Saint Sebastian, and the Virgin. But such crowds made it easier for the plague to spread. Small sacks of snake venom and arsenic were worn next to the body to help the Saints, as well as sacks of exotic stones or hazelnut shells filled with mercury, or the head of a toad. Urine salts were mixed with oil to make a body lotion, thought to be a preventative. Herbs and spices were burned with sulfur and camphor to cleanse the poisoned air. Flower bouquets were held near the nose to filter the smells. Folk historians suggest that the nursery rhyme

"Ring around the rosie, pocket full of posies, ashes, ashes, all fall down."

describes the parades, flowers, and death during the time of the plague.

It was during the time of the Renaissance in Italy, however, that physicians began to insist that patients' clothing be burned, that streets be cleaned of garbage, and that foul wells be drained. An English traveler wrote:

"They are carefull to avoyde infection of the plague, and to that purpose in every citty have Magistrates for Health."

This was the beginning of the control of epidemics in modern times.

FOR DISCUSSION:

1. Why do you suppose doctors depended on the writings of Galen until the time of the Renaissance?
2. Why did so many babies die in infancy during the Renaissance?
3. Find several examples in this chapter of practices whose purpose was to cure, but which in fact were detrimental to good health.
4. What do you suppose wormwood did to help Benvenuto Cellini?
5. What were some examples in this chapter of events that lead to modern day medical practice?
6. Why was bleeding so ineffective?

Would you like to know more about:

1. Folk medicine
2. Andreas Vesalius
3. Benvenuto Cellini
4. Galen
5. Superstitions
6. Bleeding
7. Bubonic plague

Chapter 7

WHAT PEOPLE WORE

With the exciting realization that people could make of themselves what they wished, fashions of the Renaissance reached new heights of display. Few continued to wear the simpler lines of the long medieval gowns for men and women. The short, fitted jacket and long, tight hose became the basis for the new style for men. Sleeves were tight or puffed, detachable, voluminous, and slashed. Slashing was popular in Germany, where the outer material was cut and contrasting fabrics and colors were pulled through the openings. Tight hose of fine wool or supple leather were made to order. They were fastened with ties, first to the jacket and then to an undergarment. A startling effect was to have each leg of the hose in a different color or striped. Jackets eventually became doublets, often multicolored, which were waist-length and had a low neck to show the shirt. Long gowns returned with elaborately scalloped edges, and were often lined in fur. Short gowns followed with great full and flaring sleeves. Velvet capes were universally popular.

Women's gowns had even longer sleeves and added trains. The richest of fabrics were heavily embroidered with flowers, fruits and scrolls, using gold thread, pearls, and other jewels. The less wealthy women bought plain cloth and then embroidered it.

Italy led the world of the Renaissance in producing the finest woolens, with the center of the industry in Florence. There the most important of the guilds (the associations formed by and for the artisans, tradesmen and their apprentices), was the Calimala. It handled only the dyeing and finishing of fine woven cloth. The Arta della Lana processed raw wool to finished cloth. The Arte della Seta wove and processed silk into exquisite brocades, damasks, satins, taffetas, velvets and the tissues of gold and silver so highly prized by the wealthy.

The care and cleaning of these elegant textiles was a duty of the housewife (or her servants). They boiled linens and scrubbed wools with homemade lye soap. Some silks could be washed. Grease spots were rubbed with fuller's earth (an absorbent, claylike substance), moistened with lye. When hopelessly stained the garments were sometimes taken apart and resewn inside out. Children's clothing was made from cast-off adult garments. When brocades, gold or silver tissues could not be reused, they were burned to recover the valuable metals.

In the 1500's styles began to be connected with different countries. Writers describe a French hood, a Spanish farthingale, an Italian gown, or a German cap. In general, though, Italian fashion was classically simple while using the most fabulous fabrics. In Burgundy, France, Flanders, and England, the styles were much more flamboyant. Women's gowns, trimmed in fur, had high waistlines and low necklines. Elaborate headdresses with starched and folded sheer linen or the steeple-shaped hennin were worn in northern Europe. Eyebrows were plucked and foreheads shaved to call further attention to the wearer.

Laws which regulated extravagance in dress had been around since at least Roman times when the Senate vainly tried to condemn the use of silk. During the Renaissance many of these laws were solemnly passed in every major city. Low necklines, trains, and pointed shoes were outlawed in Milan and Venice. Other laws limited the number of silk and velvet garments owned by one person.

In Florence the governing body decreed in 1433 that:

> *"Women were created to replenish this free city, and to live chastely in matrimony, and not to spend gold and silver on clothing and jewelry."*

The city records show that the following were punished for their misdeeds:

> *"We prosecute Monna Agnella . . . found wearing a prohibited gown, one part of sky blue cloth and another part of velvet with sleeves wider than one yard . . . in violation of the Communal statutes."*
>
> [She confessed and was fined 28 lire.]

> *"We prosecute Monna Bice, daughter of Simone di Giorgio . . . found going through the city wearing five rings . . . four with pearls and one with a stone, of which three were in violation of the Communal statutes."*
>
> [She confessed and was fined 37 lire, 10 soldi.]

> *"We prosecute Nicolosa, daughter of Niccolo Soderini . . . aged 10 years . . . discovered wearing a dress made of two pieces of silk, with tassels, and bound in black leather, in violation."*
>
> [She confessed and paid a fine of 14 lire.]

Sometimes a dress code was assigned to a certain profession. In the same records from the city of Florence we find the example of Angela, who was convicted of prostitution and told to wear gloves, bells on her head, and high-heeled slippers!

Furs were restricted according to rank: ermine for royalty, squirrel or rabbit for the middle-class. The purpose of these laws, of course, was to keep the class distinctions so jealously guarded by the nobility. But the upward movement of the middle classes could not be stopped. As the income and holdings of the merchant and banking classes began to rival that of the rulers, distinctions of class began to blur. High fashion would be available to those who could buy the cloth and pay the tailors.

Venetian woman. *Albrecht Dürer*

Renaissance playing cards

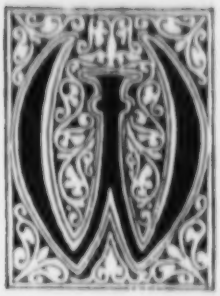
FOR DISCUSSION:

1. Clothing was used to distinguish people of one class of society from people of another class. Near the end of the Renaissance, the distinctions were less clear. Explain.
2. How did the clothing of the wealthy differ from the clothing of the poor?
3. Are there examples today where certain clothing is a sign of people of different classes of society or of different professions?
4. Can you suggest ways in which today's society forbids, rejects, or bans certain styles of dress?
5. Draw a picture of a well-dressed, wealthy Renaissance man or woman.
6. Should there be different styles of clothing for different classes and both sexes, or should all people dress in the same style? Explain.

Would you like to know more about:

1. Fashion during the Renaissance
2. Production of silk, wool, or linen
3. Class differences in fashion

Look up these topics in your school or public library.



Chapter 8

HAT PEOPLE ATE

Today, as in the sixteenth century, writers often link fine food with fashion. The Italian author, Pietro Aretino, described both in his visit to Venice:

> *"Here we have the grapes in barges, the game and pheasants in shops, the vegetables on the pavement . . . the sailboats filled with melons . . . then comes the business of counting, sniffing, and weighing them to judge their perfection . . . [by] the beautiful housewives, shining in silk and superbly resplendent in gold and jewels."*

At the wedding feast of Vincenzo I, Duke of Mantua, in 1581, a guest reported that there were:

> *"One hundred ladies beautiful beyond measure and most richly garbed...on a handsome sideboard, was visible a perspective of divers cups, carafes and goblets, and such beautiful vessels of Venetian glass as I think would defy description . . . the first service from the sideboard was large salads decked out with various fantasies such as animals made of citron, castles of turnips, high walls of lemons; and variegated with slices of ham, mullet roes, herrings, tunny, anchovies, capers, olives, caviar, together with candied flowers and other preserves . . . Then Indian turkey hens stuffed and roasted on the spit, marinated pullets, fresh grapes, strawberries strewn with sugar, wild cherries, and asparagus cooked in butter in various ways . . . The table was filled with many other things — jellies, blanc-manges in half relief, spiced hard-cake, royal wafers, Milanese biscuits, pine kernels, minced meat, salami, cakes of pistachio nuts, sweet almond twists, flakey pastries."*

And for table decorations,

> *"There were three large statues of marzipan (almond paste): One was the horse of Campidoglio come to life, the second Hercules with the lion, and the third a unicorn with its horn in the dragon's mouth."*

Just as important as the food were the entertainments planned for between the courses, with poetry, dances, and music composed to coordinate with the food. Each course was introduced with a fanfare of trumpets. Was wild boar or venison on the menu? The dancers created a hunting scene. Fish? The musical menu featured songs of flowing streams. Wine? Poetry and songs celebrated Bacchus, god of the grape. Dwarfs, jugglers or musicians were sometimes brought into the hall in giant pastries, bursting forth to the delight of all. The cook for the d'Este Court at Ferrara wrote that while the guests dipped their hands in perfumed water, viols, singers, lute, sackbut, recorder, flute and keyboards accompanied the 17th course.

Bread, honey, salt, and olive oil were the staples in peasant households, with vegetables, fruit, fish, and meat as could be afforded. Wine was also widely used, diluted with water of course. Pasta, said to come to Italy by way of China and Marco Polo, was commonly used.

Explorers must be given credit for bringing a wide variety of foods from the New to the Old World during the Renaissance: potatoes (Peru), turkey (North America), maize (corn from Mexico), tomato (which may have first been a weed found in plots of maize), avocado, pineapples, lima beans, scarlet runners and chocolate (Mexico), groundnuts (peanuts from Peru), vanilla, red and green peppers (South America). The tomato introduced into Europe in the 16th century must have been of the yellow variety, as it was called "Golden Apple." Potatoes took longer to be accepted in countries other than Spain and Italy in spite of this description:

> *"Being boiled, baked or roasted, [potatoes] are eaten with good butter, salt, juice of oranges or lemons, and double refined sugar . . . They increase seed and provoke lust, causing fruitfulness in both sexes."*

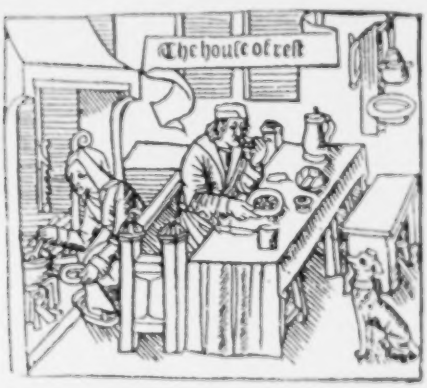
Sailors on the ships which eventually brought back these culinary treasures were chiefly concerned with their own rations. On Columbus's fourth voyage, the ship's supplies of food and water ran low. Christopher's son Ferdinand, who had accompanied his father, wrote:

> *"And what with the heat and the dampness, even the biscuit [dried bread] was so full of worms [weevils] that, God help me, I saw many wait until nightfall to eat the porridge made of it so as not to see the worms."*

Pork and beef (salted down in barrels) were the staples of these long-distance voyages. To this they added dried peas and ship's biscuit (hardtack or pilot bread). Also listed among the ship's provisions were beer (which soon went sour), butter (which quickly became rancid), and cheese. This diet, totally lacking in foods containing Vitamin C, was responsible for more seamen dying of scurvy from the food than from action in battles at sea. The Chinese had for centuries carried pots of fresh growing ginger on their boats, and it is thought that this information was finally passed on by the Dutch. Through their contacts in southeast Asia they may have learned the value of fresh greenstuffs and citrus fruits which provided Vitamin C, the only cure for scurvy.

The first printed cookbook appeared in Italy in 1475 — ***De Honesta Voluptate***. Besides recipes, this book also gave advice about good health and indulging carefully. While the reader should be able to eat like a prince, he should also know when, what and how much to eat. Other herbal and dietary books included medical guides to eating the proper foods for health and well-being.

Table manners were gradually improving. The Italians introduced the fork long before it was accepted in other parts of Europe. Food was lifted to the mouth with the tip of the knife, or with the fingers. This latter practice meant there was frequent use of finger-bowls filled with scented water. Napkins had been introduced in the 14th century, and diners were advised not to use them for the nose. Diners also should not scratch at the table, clean their ears with their fingers, or put their feet on the table.



Castell of laboure, *Pierre Gringore*, 1505

Caunterbury Tales, 1526

FOR DISCUSSION:

1. What is scurvy, and why did so many sailors die of it?
2. What are some of the differences in eating habits between the rich and the poor?
3. What area of the world provided the most exotic foods for Europe?
4. How could you revise the shipboard menu described in this chapter to prevent the sailors from getting scurvy?
5. What are some examples in this chapter of how the people of the Renaissance tried to keep their food clean, safe and healthy?
6. What would you suggest was the need for a cookbook in 1475?

Would you like to know more about:

1. Vincenzo, Duke of Mantua
2. Eating habits
3. Life at sea
4. Scurvy
5. Food of the Renaissance
6. Marco Polo
7. Table manners
8. Cookbooks

You will find information about these topics in your school or public library.

The Masquerade. *Albrecht Dürer*, 1516

Chapter 9

AMES & ENTERTAINMENTS

We know a great deal about the ways in which members of the royalty entertained themselves. Accounts of the young French King François I (born 1494) tell us that he hunted, fenced, wrestled, or played tennis with his companions. He also loved to joust, the medieval sport where armored men on horseback play at fighting with sharp lances. In the evenings he and his court would relax after dinner to the mellow sounds of his musicians playing the flute, lute and viols.

Another Frenchman, Thoinot Arbeau (born 1519), was a dancing master who wrote an instruction manual for his fashionable patrons. In it he gives the steps to the dances of the day: pavans, basse dances, galliards, lavoltas, gavottes and the many kinds of branles. (It is possible that our English word "brawl" comes from the French word *branle*.) This book, ***Orchesography,*** is still used today to teach these Renaissance dances. The instructions are also aimed at teaching manners, as we can see from this dialogue:

Arbeau:

> *"It will be an easy thing by reading French books in order to sharpen your wit and by learning fencing, dancing and tennis that you may be an agreeable companion alike to ladies and gentlemen."*

Capriol:

> *"I much enjoyed fencing and tennis and this placed me upon friendly terms with young men. But, without a knowledge of dancing, I could not please the damsels, upon whom, it seems to me, the entire reputation of an eligible young man depends."*

Arbeau:

> *"You are quite right, as naturally the male and female seek one another and nothing does more to stimulate a man to acts of courtesy, honour and generosity than love. And if you desire to marry you must realize that a lady is won by the good temper and grace displayed while dancing . . . and there is more to it than this, for dancing is practised to reveal whether lovers are in good health and sound of limb, after which they are permitted to kiss their ladies in order that they may touch and savour one another, thus to ascertain if they are shapely or emit an unpleasant odour as of bad meat. Therefore, from this standpoint, quite apart from the many other advantages to be derived from dancing, it becomes an essential in a well ordered society."*

Women participated in card games. They often challenged men at chess, *"an exercise worthy of fine wit and noble birth."* Some loved the hunt. In 1491 Beatrice d'Este (teenage wife of Ludovico Sforza) wrote to her sister Isabella d'Este:

> *"Every day I am out on horseback with dogs and never do we return, the lord my consort and I, without our having had infinite pleasures falconing . . . There are so many hares, leaping up from all sides, that sometimes we know not which way to turn to have our pleasure, for the eye is incapable of seeing all that the country offers us of its animals. And every day the illustrious Messer Galeazzo and I, with a few others of these courtiers, take pleasure in playing croquet after dinner."*

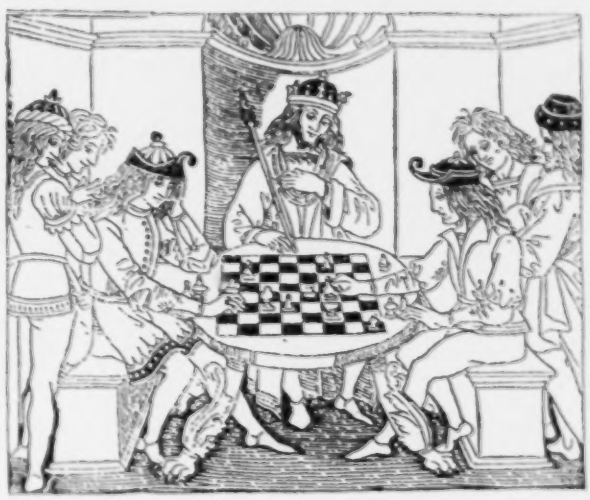
Children played, as they always have, with tops, balls, hobbyhorses, and dolls. Games included blind-man's buff, hide-and-seek, wrestling, foot-fighting and lawn bowling.

Entertainments of the working people took place mostly out of doors. On market days and during fairs they enjoyed games of chance and skill, and the antics of traveling tumblers, jugglers, clowns, comedians and puppeteers. (Punch and Judy are Renaissance characters.) The most outrageous comedies developed into the Italian *commedia dell'arte* with masked harlequins and zany clowns.

Spectator sports included boxing, horse races, football games, bullfights, and bear baiting, events which were staged for the general public. Punishment for the violation of laws often took place in the public square, where violators were whipped through the streets or dragged behind horses to the square to be burned alive — a punishment reserved for religious heretics. Happier entertainments included parades through the city, public feasts and fireworks prepared by the wealthy to celebrate important weddings. Then there were the many religious processions.

The famous German artist Albrecht Dürer travelled throughout Europe marveling at the variety of artists and sculptors, the different clothing styles and customs that he saw. While in Antwerp he wrote:

"On the Sunday after our dear Lady's Assumption I saw the great procession of every craft and rank . . . Great costly candles were borne, and long trumpets of silver, and also many pipers and drummers. There were goldsmiths, the painters, masons, broiderers, sculptors, joiners, carpenters, sailors, fisher-men, butchers, leatherers, clothmakers, bakers, tailors, shoemakers. Likewise shopkeepers and merchants. After these came the shooters with guns, bows and crossbows, and the horsemen and footsoldiers, the lord magistrates and a fine troop all in red, nobly and splendidly clad . . . And the members of religious orders, all in their different robes . . . A very large company of widows came, dressed in white linen. Last came the clergy, scholars and treasures (of the Church). In this procession many delightful things were shown . . . wagons with masques upon ships such as scenes from the New Testament, the Three Holy Kings riding on great camels and other rare beasts. At the end came a great dragon which St. Margaret and her maidens led by a girdle; she was especially beautiful. Behind her came St. George, a very goodly knight in armour. In this host also rode boys and maidens most finely dressed in the costumes of many lands, representing the saints. So many things were there that I could never write them all in a book."



May Day was the greatest time for festivities in all countries, but in Italy it was during the Carnival that the towns went wild. This was when all classes of society put on masks and played at being someone else. They went to the streets for dancing, drinking, singing, eating carnivorously (hence "carnival"), and making fun of the church, the government, and the rules of orderly behavior. Both inhibitions and restraints were abandoned during Carnival; it was a time of indulgence and often violence.

Renaissance playing cards

FOR DISCUSSION:

1. What were some of the entertainments reserved for the aristocracy?
2. Which games and entertainments of the Renaissance are still common today?
3. Suggest why punishment was included in this chapter on entertainment.
4. Did dancing, as explained by Arbeau and Capriol, have a useful purpose in society? Explain.
5. Sketch a Renaissance street parade or carnival.
6. Using the information in this chapter, explain how the life of a woman differs from that of a man.

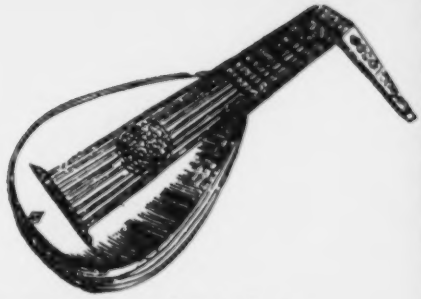
Would you like to know more about:

1. François I
2. Renaissance entertainments
3. Jousting
4. The d'Este family
5. Ludovico Sforza
6. Albrecht Dürer
7. Carnival
8. Commedia dell'arte

Go to your nearest library to find this information.

Chapter 10

INSTRUMENTS & MUSIC



Instruments of the Renaissance included many that we rarely see and hear today unless they are on display in a museum or we hear a concert where replicas of these instruments are played. Below is a list of the different categories. The instruments which are 'starred* came in "families" — in sizes from small to large.

Strings: harp lute* psaltery viol* guitar

Woodwinds: krummhorn* dulcian* flute* rackett* recorder* shawm*

Brass: cornetto* sackbut*

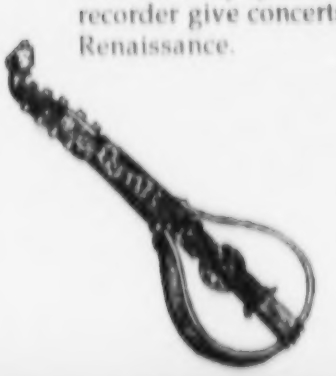
Keyboards: organ harpsichord clavichord spinet portative organ

Folk instruments used mostly for outdoor entertainments include the bagpipe, hurdy-gurdy, pipe & tabor (drum), and the fiddle. Around the year 1550, instrument builders began to develop the violin as we know it today.

By the time of the Renaissance, some instruments were an accepted part of church music. Most churches commissioned the best composer they could afford to write new music needed for the hundreds of church services. The instruments they used included all the brass, most of the woodwinds, lutes, viols, and all of the keyboards except the clavichord and spinet. Because of their intimate sound the clavichord and spinet were used in the home and in small, private entertainments. They were also among those instruments considered suitable for women to play. Others were the lute, viol, psaltery, harp, recorder, flute, harpsichord and organetto (the little portative or lap organ.)

At weddings and funerals one heard any number of woodwinds and brass, as well as lute, viols and the organ. The lute and viols would also be used in different combinations with loud instruments at banquets, and for dancing. Ceremonial processions needed the thrilling sounds of brass and woodwinds to stir the hearts of the watchers.

Special mention should be made of the lute (the most popular instrument of the Renaissance), of sets of viols (which come in treble, tenor and bass sizes), and of recorders (soprano, alto, tenor, bass, great bass). All three of these families of instruments are still played today by many amateurs and professionals throughout the world. The recorder takes top billing in the 20th century, second only to the guitar in worldwide popularity. When players of the viola da gamba (viol), the lute, and the recorder give concerts today, they often use the music which was first printed during the Renaissance.



In his book ***The Courtier,*** Castiglione writes:

> *"Truly beautiful music . . . consists in fine singing, in reading accurately from the score . . . to the accompaniment of the viol . . . Singing poetry accompanied by the viol seems especially pleasurable, for the instrument gives the words a really marvellous charm . . . and no less delightful is the playing of a quartet, with the viols producing music of great skill."*

Singing was a necessary part of the musical education of the middle and upper classes. The highly trained professional singers were in great demand for chapels and courts throughout Europe. Many paintings show small groups of women and men gathered around a piece of music, sometimes with instruments playing in the background. Children were expected to join in family entertainments such as shown in the following description which comes from a 1540 handbook advising correct social behavior in the home:

Master Jacob: *"And now, should we not sing us a little song? . . . You go look for them, Antoni, and pick us out something pretty."*

Antoni: *"Right, Sir. Would you like to hear a song in four parts?"*

Master Jacob: *"It's all the same to me. Sing what you like . . ."*

Antoni: *"Dierick, here's the superius. It's not too high for you? The children can help you out."*

Rombout: *"Give me the counter-bass part."*

Antoni: *"I'll do the tenor."*

Dierick: *"Who'll sing the counter-tenor?"*

Master Jacob: *"Thomas and Felix, you children sing along with Dierick! Have you studied this song?"*

Felix: *"Yes, Father."*

Master Jacob: *"And you, have you learned it?"*

Thomas: *"No, Father, but we'll be able to do it all right."*

Rombout: *"Steven's not singing with us?"*

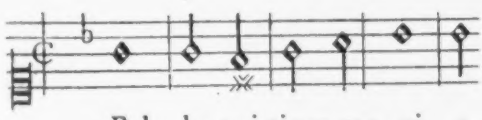
Dame Catelyne: *"No, he's too young yet, but he'll soon begin to learn, and his sister also. Now Steven and Cecily, you go eat."*

In other chapters we have shown how the artists and thinkers of the time returned to the ideas of classical antiquity for inspiration. This was more difficult in music since no actual Greek and Roman music survived. However, they reread the ancient philosophers and decided that the words to the songs, and the feelings that those words gave them, were what was most important to emphasize.

> *"The music, as Plato said, must follow the verse, and not be led by it. The words are the soul of music."*

So themes of lost love, of longing for love, of the joys and sorrows of love, were just as popular then as they are now. The most celebrated poets of the day provided the words for the chansons and madrigals which provided entertainment for the people of the educated class.

Composers were quick to respond to the demand for new music when the new methods of printing created more of a market. This included many "how-to" books of instruction on singing and learning how to play an instrument. Ottaviano Petrucci was the first to print part-music from movable type in 1501 (Venice). He had to run the paper through his press three times: first for the lines, then for the words, and finally for the notes. The notes were diamond-shaped in imitation of the notes in manuscripts which had been made by a scribe using a quill pen. (Round-headed notes, as we know them, were first used by a printer in 1550). Here is what the first phrase of a popular song "Belle qui tiens ma vie" looked like:



Bel le qui tiens ma vi e

What was different from the period of the Middle Ages, was that for the first time it was expected that more people would be able to read music at sight. To be able to take part in singing the latest madrigal or improvise on the latest tune (if one played an instrument) was taken for granted in educated circles. Music was no longer composed just for the church or at the request of the composer's patron. Music was heard in all settings, indoors and out. Also for the first time, music just for solo instruments, as well as for combinations of instruments, was becoming popular. In order to sell as many copies of their book as possible, printers advertised:

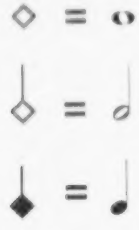
> *"Joyful music, fitting both for the human voice, and to learn how to play spinets, violins, flutes."* (1550)

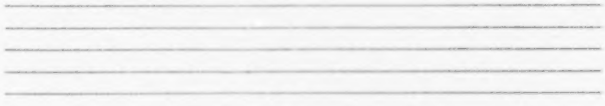
> *"Lovely German songs, not only for singing but also for playing on all manner of instruments"* (1563)

Beautiful religious masses and motets, lovesick madrigals, chansons, frottole, and bawdy carnival songs, were created by Renaissance composers. The most famous composers came to Italy from the Netherlands and Belgian area then referred to as the Lowlands: Guillaume Dufay, Josquin des Prez, Orlando di Lasso, Heinrich Isaac, Johannes Ockeghem. German and French composers, some of whom worked in Italy were: Ludwig Senfl, Pierre Attaignant, Clement Janequin, Jacob Obrecht, Loyset Compère, Pierre de la Rue, Jean Mouton, and Adrian Willaert. Their compositions can still be heard, sung and played by musicians who use replica Renaissance instruments. The religious and popular music of the Renaissance is still alive today!

FOR DISCUSSION:

1. What were some of the most popular musical instruments of the Renaissance?
2. Why do you suppose music was so important that even children were expected to know how to read music and sing?
3. Why was love such a popular topic of song lyrics? Was it the same during the Middle Ages?
4. How did the printing press help the progress of music?
5. Why was it necessary for all people to be proficient at singing or playing a musical instrument?
6. Which instruments of the Renaissance have gone "out of date"?
7. Using these note values, could you write out the first phrase of "Belle qui tiens ma vie" in the musical notation of today?





Would you like to know more about:

1. Renaissance instruments
2. Renaissance music
3. Recorder
4. Ottaviano Petrucci
5. Viol (viola da gamba)
6. Lute

Use the music reference books listed in the reading list of this handbook to find out more about the above topics. Listen to the recordings to hear how these instruments sounded.

Chapter 11

OOKS, PRINTING & LIBRARIES

Living in the 20th century, it is easy for us to take many things for granted. The reason we study history is to learn about people who lived in the past. This chapter will describe the means by which history was written down and preserved for later generations. It will also show a few of the many words we use today which come from ancient Greek and Latin origins. You will find these words printed in an *italic* typeface. Look at the end of the chapter for their original meaning.

Before the invention of the printing press in Europe, all books and music had been copied by hand into *manuscripts*.(1) Often the scribes did not understand the language they were copying. Many errors resulted from this method. The *calligrapher*(2) used a pen he had made from the quill of a large bird, preferably a goose. He prepared his own ink by mixing lampblack (soot) with water as needed. If he wanted red he used mercuric sulfide.

During the Middle Ages many monks in the Catholic *monasteries*(3) spent their lives in the Scriptorium where they copied all day. They often illustrated the parchment pages with real gold and silver *illuminations*.(4) These works of art were then hand bound in wood covered with leather and fastened with metal clasps. If they were made for a court or cathedral, they could be bound in velvet and trimmed with precious stones. This tradition was continued in the Renaissance. Examples of these beautiful books can be seen in museums throughout the world.

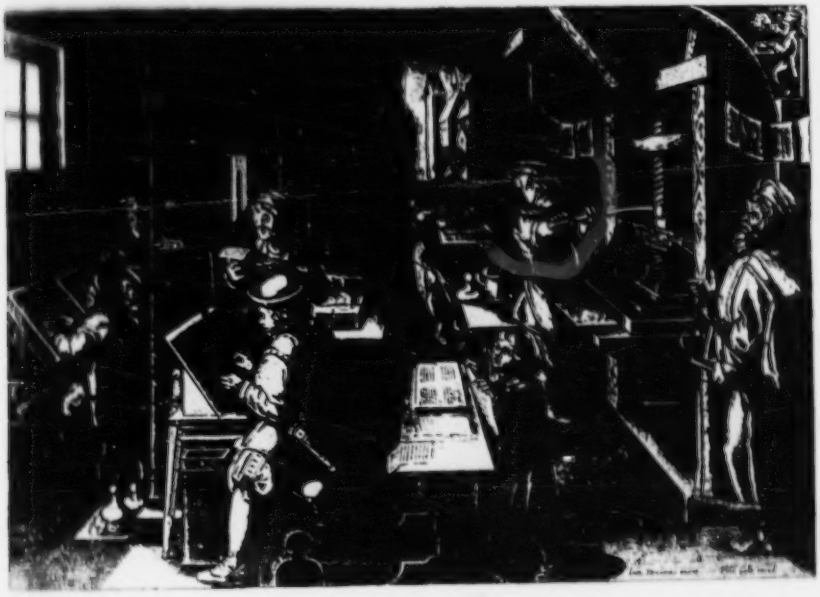
The pages of these books were mostly made of parchment or vellum. Vellum was made from the skin of calves or sheep which had been stretched, scraped and rubbed to a uniform thickness. [This handbook is printed on paper called "vellum" in imitation of the real thing.] Paper was made from discarded clothing — rags. The early paper mills were in Italy and France and dated from the 13th–14th century.

Although the Chinese had made paper at least 200 years before Christ, the secret of its preparation was not introduced into Western Europe until it came to Spain in 1150 by way of the Arabs. The Chinese had also invented a method of printing hundreds of years before. But this technology did not get to Europe because of the lack of trade and *communication*.(5)

The printing press, using movable type, was invented in Germany about 1450 by Johannes Gutenberg. The letters of the alphabet were cast from hot metal poured into a mold to form pieces of type. These were set words, lines, and paragraphs into a box frame called a form. When the form was filled, the type was inked and a sheet of paper inserted into the press to make the first copy. This was then proofed for errors before final printing with the large press.

Variations of the printing press then began to spread throughout Europe and England. The most famous publisher of the Italian Renaissance was Aldus Manutius (Venice, 1495–1516). He invented several typefaces which serve as models for those in use today: *italic* (sloping) and Aldine (from Aldus). Manutius was especially proud of the pocket

sized book he used. For the first time this made good editions of the great writers of ancient Greece and Rome available to more readers.



There were some founders of famous libraries who did not believe that the printed book would last. They sent agents throughout the continent to find rare old manuscripts, employed scholars to translate them into Latin or their own language, and then added them to their private collections. For his magnificent library, the Duke of Urbino specified that

> *"every book should be bound in crimson, ornamented with silver . . . It is thus a truly rich display to see all these books so adorned, all being manuscripts on vellum, with illuminations."*

The rules for the administration of his library state:

> *"The librarian should be learned, of good presence, temper and manners; correct and ready of speech . . . He must let no book be taken away but by the Duke's orders, and if lent must get a written receipt, and see to its being returned."*

The idea that libraries should be open to the public was first started in the Renaissance. In Florence, the "public" library was the first to be heated in winter. However, it was open only to those who could pay to enter. François I created a splendid library at his palace outside Paris. He opened it to any scholar or serious *student*(6) of the University of Paris. It was in Germany that one could find free public libraries.

Ferdinand Columbus, son of Christopher, collected 15,000 books and manuscripts. He received grants from Emperor Charles V to maintain this library after he wrote:

> "There should be a certain place in the Kingdom where all books of every branch of knowledge . . . should be collected — something which up to the present time no prince has been known to have ordered to be done . . . There should be an alphabetical list of the authors and their works, and also a subject index."

Before he died (1539), Ferdinand left instructions for the care of this great collection. The books were to be kept in cases which were protected by an iron grille. Readers of the books would sit on a bench outside the grille and would have to reach through a hole just large enough so that they could turn the pages. The books had to be protected, he said,

> *"For we see that it is impossible to keep books from being taken, even if tied up with 100 chains."*

The theft of books has been a universal problem since the Middle Ages, when scribes had to resort to witchcraft-like threats. For although most readers were devoutly religious, there was always a primitive belief in sorcery and magic. Perhaps our 20th century librarians should display some of these ancient curses!

> *"For him that stealeth a book from this library let it change to a serpent in his hand and rend him . . . Let bookworms gnaw his entrails and let the flames of Hell consume him for ever and ever."*

---

(1) *manuscripts* (Latin, from *manus*, a hand, plus *scribere*, meaning to write)
(2) *calligrapher* (Greek, from *kallos*, beauty, plus *graphein*, to write)
(3) *monasteries* (Latin, *monasterium*, to be alone)
(4) *illuminations* (Latin, *illuminatio*, a lighting)
(5) *communication* (Latin, *communicatus*, from *communicare*, to share)
(6) *student* (Latin, *studens*, from *studere*, to be eager about, study)

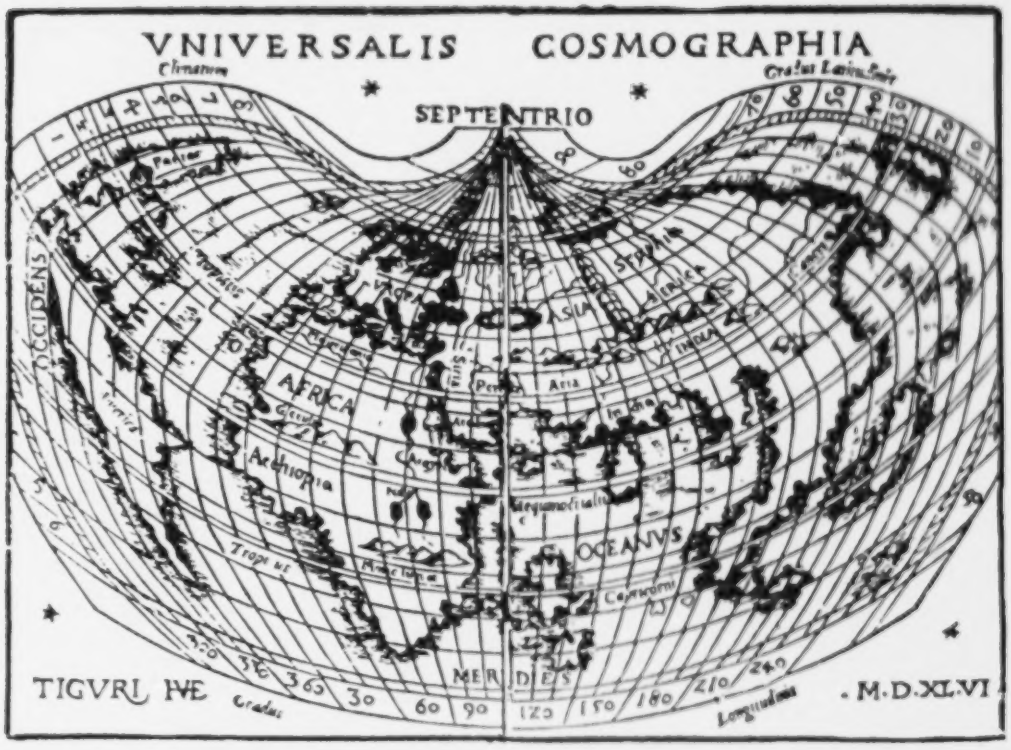
FOR DISCUSSION:

1. Explain how Gutenberg's press worked.
2. How did the production of books change from the Middle Ages to the Renaissance?
3. What was a major difference between the libraries of François I and Ferdinand Columbus?
4. Suggest why Ferdinand Columbus started his library.
5. Compose an ancient curse of your own against stealers of library books.
6. Did Ferdinand Columbus and François I perform a service to society from which we are benefiting today? Explain.

Would you like to know more about:

1. Libraries
2. How to make a book
3. Scribes
4. Johannes Gutenberg
5. Aldus Manutius
6. Styles of typeface
7. Florence and other city-states
8. Ferdinand Columbus
9. Charles V of Spain
10. François I

You will find information about these topics in your school or public library.


VNIVERSALIS COSMOGRAPHIA
SEPTENTRIO
OCCIDENS
AFRICA
Aethiopia
OCEANVS
Aequinoctialis
Tropicus
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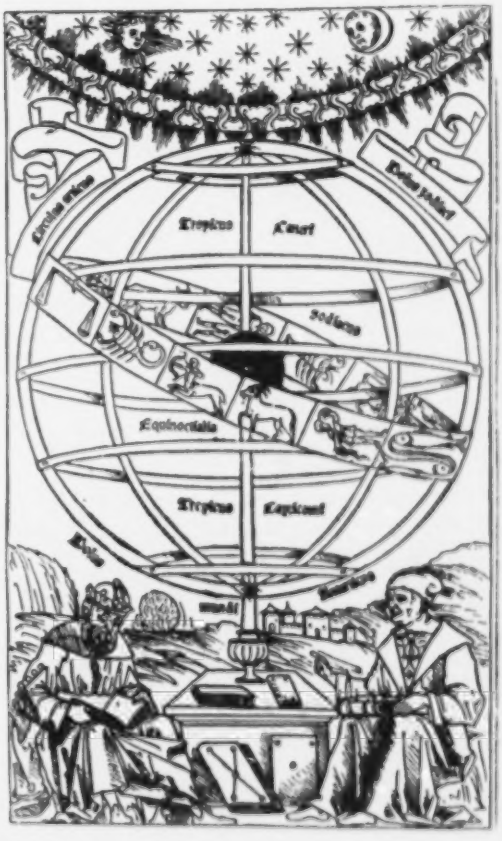
Tropicus
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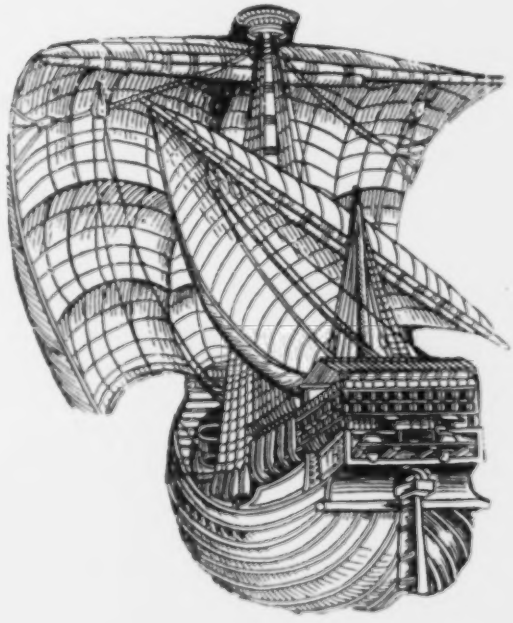
Aequinoctialis
Tropicus
Capricorni
Polus
Mundi



Chapter 12

HE AGE OF EXPLORATION

Ferdinand Magellan

A comparison can once again be made with then and now: the fear and excitement at the thought of Christopher Columbus' voyage into the uncharted seas, and the thought of our 20th century astronauts venturing into outer space. A poet of that time, Lodovico Ariosto (1472–1533) even prophesied the journey to the moon in his epic ***Orlando Furioso:***

The chariot, towering, threads the fiery sphere,
and rises thence into the lunar reign . . .
Here doubly waxed the paladin's surprise
to see that place so large, when viewed at hand;
resembling but a little hoop in size,
when from the globe surveyed whereon we stand.
And that he both his eyes behoved to strain,
if he would view Earth's circling seas and land:
In that, by reason of the lack of light,
their images attained to little height . . .

In 1437, Portugal's Prince Henry "The Navigator" founded the first naval institute of its kind. He believed that the oldest as well as the most up-to-date maps of the known world, and the latest navigation aids, should be available in one place. One of those was a manual which contained "Rules for Observing the North Star." Ships began to be designed for lengthy voyages into unknown seas. In the past, merchants from Venice, Genoa, and Milan, who had financed overland trips to India and China, had brought back luxury items such as silks and spices. They then sold them at high prices throughout Europe and became extremely rich. These events made the search for new trade routes by sea worthwhile.

When Columbus first sailed from Spain in 1492 he thought he was going to find a new route to Asia and India. He discovered an undeveloped land (undeveloped from the European point of view) instead, and proved that the world was not flat.

In 1544 a beautiful map of the of the known world was printed in Antwerp. The author was given as Sebastian Cabot of Spain. He credits the map of Ptolemy (ancient Greek astronomer) and partly the "modern discoveries" of the Spanish and Portuguese:

"Having drawn it by degrees of latitude and longitude, with the winds, as a sailing chart . . . by it you may sail as by a sea chart, having regard to the variation of the needle."

The map also gives this interesting description of what historians think was the Gulf of St. Lawrence area in Canada:

"This land was discovered by Juan Cabot, a Venetian, and by Sebastian, his son, in the year of 1494 . . . The people of it are dressed in the skins of animals. They use in their wars bows and arrows, lances and darts, and certain clubs of wood, and slings . . . There are on it many white bears; and very large stags like horses . . . and likewise there is infinite fish, sturgeon, salmon . . .

likewise there are in the same land hawks black as crows, eagles, partridges, linnets, and many other kinds of birds of different species. [However] . . . It is a very sterile land."

The timeline you will find at the end of this chapter briefly indicates how the political fortunes of the countries of Africa, South and North America, India, China and Japan changed as a result of the "age of exploration." Although this look at the Renaissance in Europe cannot cover that of the New World, it is important to realize that the European explorers in effect destroyed two highly developed nations which were part of what is now South America and Mexico: that of the Incas and the Aztecs. The French thinker, Montaigne, presents a devastating evaluation of those events in his ***Essays*** (1588):

"Coasting the sea in quest of their mines, certain Spaniards landed in a fertile, pleasant, well-populated country, and made their usual declarations to its people: that they were peaceable men, coming from distant voyages, sent on behalf of the king of Castile, the greatest Prince in the habitable world, to whom the Pope, representing God on earth had given the principality of all the Indies; that if these people would be tributaries to him, they would be very kindly treated. They demanded of them food to eat and gold to be used in a certain medicine, and expounded to them the belief in one single God and the truth of our religion, which they advised them to accept, adding a few threats."

"As for [their] devoutness, observance of the laws, goodness, liberality, loyalty, and frankness, it served us well not to have as much as they: by their advantage in this they lost, sold, and betrayed themselves."

". . . and the people's natural astonishment at seeing the unexpected arrival of bearded men, different in language, religion, shape and countenance from a part of the world so remote . . . mounted on great unknown monsters . . . men equipped with a sharp and glittering weapon . . . against people without other arms at the most than bows, stones, sticks . . . people taken by surprise, under color of friendship and good faith, by curiosity to see strange and unknown things."

"What an improvement that would have been, and what an amelioration for the entire globe, if the first examples of our conduct that were offered over there . . . had set up between them and us a brotherly fellowship and understanding! How easy it would have been to make good use of souls so fresh, so famished to learn . . . On the contrary, we took advantage of their ignorance and inexperience to incline them the more easily towards treachery, lewdness, avarice, and every sort of inhumanity and cruelty, after the example and pattern of our ways . . . So many cities razed, so many nations exterminated, so many millions of people put to the sword, and the richest and most beautiful part of the world turned upside down, for the traffic in pearls and pepper!"

In Chapter II we read how Ferdinand Columbus had collected many books about the discovery of the New World. But he felt that none of them truly described the story of his father's life and adventures. So he wrote the ***Historie*** using only the original writings and letters of Christopher Columbus.

Among the books which were in Ferdinand's library was a book which Christopher Columbus had read and reread: the story of Marco Polo's journey to and experiences in China (1271-92). And there was the old volume of Ptolemy, the Greek astronomer, mathematician, and geographer who lived in the second century A.D. Columbus must have studied this book which "proved" that the world was round. This theory had been set aside during the Middle Ages.

Also among those books was a voice from the period of "classical antiquity," a book written by the Roman statesman Seneca (4 B.C. – A.D. 65) In one of his ***Tragedies*** Seneca prophesied the finding of a new world:

> *"An age will come after many years when the ocean will loose the chain of things,*
> *A huge land will lie revealed."*

Ferdinand Columbus had written next to these words:

> *"This prophecy was fulfilled by my father, the Admiral, in the year 1492."*

TIMELINE OF THE AGE OF EXPLORATION

1437 Henry The Navigator founds Portuguese naval institute which trains many explorers
1438 The Inca Empire is at its height (in what is now Peru)
1440 Montezuma rules the Aztecs in Mexico
1450 Incas conquer Chimu Kingdom (Peru)
1462 Portuguese discover Sierra Leone
1471 Portuguese seize Tangier from Moslems
1482 Diego Cao (Portuguese navigator) explores the Congo River (Africa)
1486 Aztec Empire reaches sea
1487 Portuguese reach Timbuktu (Africa) overland from coast
1488 Díaz rounds Cape of Good Hope (tip of Africa)
1492 Christopher Columbus discovers the West Indies
1493 Spaniards establish first settlement in New World (Hispañiola)
1497 John Cabot discovers Newfoundland
Amerigo Vespucci claims discovery of New World
1498 Vasco da Gama (of Portugual) reaches India
1501 Vespucci explores the coast of Brazil
1513 Vasco Nuñez de Balboa crosses Panama and discovers the Pacific
Ponce de Leon (Spain) lands in Florida
Portuguese reach Canton, China
1519 Ferdinand Magellan begins to sail around the globe
Magellan discovers Chile and Magellan Straits (tip of South America)
1521 Cortés captures Aztec capital, Tenochtitlan; he sends home ships loaded with gold
1522 One of Magellan's ships completes the circling of the globe
Pizarro (of Spain) leads exploration of Pacific Coast of South America
1531 Pizarro captures Inca capital
1535 Jacques Cartier (French) navigates the St. Lawrence River (Canada)
1536 Cortés reaches Lower California

1541 Hernando de Soto discovers the Mississippi River
1549 St. Francis Xavier introduces Christianity to Japan
1557 Portuguese settle at Macao, China
1562 John Hawkins takes cargoes of slaves from West Africa to Hispañiola in the Caribbean
1565 Portuguese attack French settlement in South America and then found Rio de Janeiro
St. Augustine, Florida, colonized by Spanish
1570 Nagasaki, Japan's greatest port, first opened to foreign trade
1574 Portuguese begin to settle the coast of Angola, Africa
1577 Drake (English) sails around the world
1577 Discovery of silver mines in Peru
1583 England takes possession of Newfoundland
1584 Roanoke Island (in the area then called Virginia) is colonized
1591 Roanoke colony mysteriously abandoned
1595 Dutch settle on the Guinea coast of Africa

FOR DISCUSSION:

1. What helped give Columbus the courage to make his epic voyage?
2. Point out the phrases in the excerpt of ***Orlando Furioso*** that predict the 20th century flight to the moon.
3. How did Prince Henry's naval institute improve the plight of the Renaissance navigator?
4. Why did Juan Cabot call the St. Lawrence area "a sterile land?"
5. Draw a map of the world as it was known by people of the Renaissance.
6. Of what benefit to Europe was Marco Polo's trip to China?

Would you like to learn more about . . .

1. Christopher Columbus
2. Orlando Furioso
3. Prince Henry the Navigator
4. Sebastian Cabot
5. Juan Cabot
6. Ptolemy
7. Marco Polo
8. Seneca
9. Montaigne

Your school and public library will have information about these topics.

HANDBOOK

of the RENAISSANCE

EUROPE: 1400 – 1600

Part 2

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Fables of Esope, *W. Caxton*, 1484

TIMELINE

OF THE RENAISSANCE IN EUROPE: 1400 – 1600

The "Renaissance" began in Europe when artists, writers, sculptors, philosophers, and architects of Italy started to look back at Greeks and Romans, some of whom lived hundreds of years B.C. (before Christ). Look up these names in the More Important People section or your library encyclopedia: Plato, Aristotle, Ptolemy, Seneca. Also look up these writers whose works greatly influenced the early Italian Renaissance: Dante, Petrarch, Boccaccio.

1400–74	Guillaume Dufay, French composer
1403	Brunelleschi and Donatello go to Rome to study ancient ruins
1415	Donatello carves **St. George**
1419	Brunelleschi designs dome for Florence cathedral
1430	Eye-glasses become available
1431	Joan of Arc burned at stake
1434	The Medici family dynasty begins to rule Florence
1440–1521	Josquin des Prez, French composer popular in Italy
1447	Pope Nicholas V founds the Vatican Library
1450	The Florence of the Medici becomes the center of Renaissance culture and humanism
1450–1517	Heinrich Isaac, composer for Lorenzo de Medici and Maximilian
1452–1519	Leonardo da Vinci, the universal genius of Italian Renaissance
1453	Fall of Constantinople. Refugees bring Greek manuscripts to Italy
1454	First printed book using Gutenberg's printing press (The Bible)
1464	Royal mail service started by French King Louis XI
1465	First printed book in Italy
1466–1536	Erasmus, great Dutch scholar and humanist
1470	Platonic Academy of Florence
1473–1543	Copernicus, showed that earth and other planets circle the sun
1475–1564	Michelangelo, sculptor, painter, poet. A "Renaissance Man"
1477–1576	Titian, important painter during Michelangelo's time
1480	Leonardo invents the parachute
1484	Botticelli paints the famous ***Birth of Venus***
1488	Díaz rounds Cape of Good Hope
1490	Italian courts present the first ballets
1492	Columbus discovers the new world First globe constructed by German geographer
1497	Voyages of discovery: John Cabot discovers Newfoundland Vasco da Gama sets sail to India
1498	Aldus Manutius translates and prints five volume series on Aristotle Toothbrush first described in Chinese encyclopedia
1500	First successful caesarean operation performed by Swiss swine-gelder
1501	Petrucci prints part-music with movable type in Venice

1502	Watch is invented in Germany
1503	Leonardo begins ***Mona Lisa***
	Pocket handkerchief comes into use
1504	Michelangelo completes his statue, ***David***
1506–60	Jacob Arcadelt, composer of madrigals and chansons
1513	Balboa crosses Panama and sights the Pacific Ocean
1517	Martin Luther's 95 demands for reform of Church
	Coffee brought to Europe from New World
1519	Cortés brings Arabian horses from Spain to North America
1520	Chocolate brought from Mexico to Spain
1521	Cortés captures Aztec capital, Tenochtitlan
1522	Ferdinand Magellan's ship sails around the world
1527	Sack of Rome by Spanish and German mercenaries
1528	Paracelsus publishes first manual of surgery
1529	Women seen on Italian stages for first time
1530	Portugal begins to colonize Brazil
1532–94	Orlando di Lasso, renowned singer and composer
1533	Collapse of Inca empire when Pizarro captures Cuzco, Peru
1536	Calvin leads Protestants in Geneva
	Cortés reaches Lower California
1541	Hernando de Soto discovers the Mississippi River
1544	Discovery of silver mines in Peru
	Drake sets sail around the world
1547	French is declared official language of France (instead of Latin)
1550	Billiards first played in Italy
1553	Instrument builders begin making the violin as we know it today
	Potato is first described in *Chronicles of Peru*
	Tobacco brought from America to Spain
1554–1612	Giovanni Gabrieli, organist and composer
1558	Elizabeth I becomes Queen of England
1561	Tulips introduced in Europe from Near East
1564	William Shakespeare is born in England
1565	First graphite pencil described by Swiss
1570	Nagasaki, Japan's greatest port, opened to foreign trade
1572	Mass murder of Protestants (Huguenots) in France
1582	Gregorian calendar introduced into Roman Catholic countries
1584	Roanoke Island (in the area then called Virginia) is colonized
1588	Vatican Library opened in Rome
	England defeats Spanish Armada
1589	Forks first used in French Court (imported from Italy)
1591	Roanoke colony mysteriously abandoned
1596	Galileo invents thermometer
1599	First postal rate fixed in Germany
1600	Dutch opticians invent the telescope
	Beginning of age of Scientific Revolution

MORE IMPORTANT PEOPLE

ALBERTI, LEON BATTISTA (1402–72). Italian who wrote first modern work on architecture and first treatise on painting.

> *"I look upon a picture with no less pleasure than I read a good history. They both indeed are pictures, only the historian paints with words, and the painter with his pencil."*

ARBEAU, THOINOT (1519–95). Frenchman who compiled dance instruction book with musical and rhythmic illustrations, ***Orchesography.***

ARIOSTO, LUDOVICO (1474–1533). Italian writer whose great epic poem ***Orlando Furioso*** has a passage which predicts man's landing on the moon.

ARISTOTLE (384–322 BC). A student of Plato. He differed from his teacher in believing that knowledge came from scientific investigation and personal, hands-on experience. He developed a method for clear thinking which could be applied to many fields of study. He was the most widely read of the Greek philosophers.

BOCCACCIO, GIOVANNI (1313–75). Was one of the first Italian writers to use his native language instead of Latin. His most famous book, ***The Decameron,*** was popular then and is still widely read today. It was one of the first books to portray human behavior in a realistic way. It tells the story of ten young aristocrats who flee the plague in Florence. They set up a court of pleasure and entertain each other with one-hundred stories of trickery, survival and self-reliance. Variations of these stories have been used by other writers for centuries.

BORGIA FAMILY (from 1455–1519). Roderigo used unscrupulous means to become Pope Alexander VI. His son Cesare was a merciless soldier and ruler who did not hesitate to doublecross his own men. His daughter Lucrezia was married three times before she was 20. Her father annulled the first; her second husband was murdered (they say), at the order of her brother. But it was the career of Cesare that connected the family name with greed and treachery.

BOSCH, HIERONYMUS (1450–1516). Dutch painter of fantastical, nightmarish visions.

BOTTICELLI, SANDRO (1444–1510). Italian painter, ***Birth of Venus.***

BRUEGHEL, PIETER (1520–69). Dutch painter known for his scenes of peasant life.

CALVIN, JOHN (1509–64). Founder of the Protestant movement in Geneva.

CASTIGLIONE, BALDASSARE (1478–1529). Italian whose book on courtly manners, ***The Courtier,*** was translated and published throughout Europe.

CELLINI, BENVENUTO (1500–71). Florentine goldsmith and sculptor whose autobiography gives a vivid picture of the 16th century.

CHARLES V (1500–58). Crowned Holy Roman Emperor and King of Italy by the Pope in 1530. He was ruler of a vast territory including Sicily, Spain and its dominions, much of the Netherlands, parts of France, Germany, Austria, Bohemia, and Hungary.

COLUMBUS, CHRISTOPHER (1451–1506). See Chapters 8, 11 and 12.

COPERNICUS, NICHOLAS (1473–1543). Polish astronomer who dared not state his conviction that the earth and other planets circled the sun, for fear of persecution by the Church.

DANTE (1265–1321). Famous writer of the early Italian Renaissance whose ***Divine Comedy*** influenced writers throughout the world. There were those who were critical that he did not write this great poem in Latin. Others recognized that Dante had helped lay the groundwork for a vigorous and elegant modern language — Italian.

DÜRER, ALBRECHT (1471–1528). German artist known for his accurate representations of people, flora, and fauna. He traveled throughout Europe after his visit to Italy, and helped spread the ideas of the Renaissance through his work and his writings.

ERASMUS (1466–1536). Dutch scholar regarded as a leader of learning in the Renaissance of Northern Europe. He was a champion of the individual thinker and doer. In his book ***The Praise of Folly*** he says: *"I snap my fingers at the wise who tell me it is ill-mannered and impudent to praise oneself. I always say if you want a thing well done, do it yourself."*

FIBONACCI, LEONARDO (1170–1230). Outstanding European mathematician of the Middle Ages. He carried on the work of Arabic mathematicians, and helped establish the foundation of the use of arabic numerals and the decimal system throughout Europe. [If Roman numerals had continued to be used, a problem like multiplying 321 by 3 = 963 would have to be expressed as: CCCXXI x III = CMLXIII].

FRANÇOIS I (1494–1547). King of France who founded a famous library and brought Leonardo da Vinci to his court.

GALEN (2nd Century A.D.). Greek physician who based many of his conclusions about human anatomy on dissection of apes. Until Renaissance physicians began to make their own discoveries, his was the most important source of information.

GALILEO GALILEI (1564–1642). Great Italian scientist and inventor. His ideas were condemned by the Church because he, like Copernicus, did not believe that the earth was the center of the universe.

HENRY, PRINCE OF PORTUGAL (1394–1460). Called "The Navigator." Founded the first naval academy.

LEONARDO DA VINCI (1452–1519). Universal genius of Italian Renaissance. (***Mona Lisa, Last Supper***). See Chapter 3.

MACHIAVELLI, NICCOLO (1469–1527). Italian political philosopher and historian. It is thought that his book ***The Prince*** was inspired in part by Cesare Borgia. The epithet "Machiavel" was used when someone was thought crafty or irreligious. But this book was seriously studied by leaders of the time, and more than one used it to justify what he had been planning to do anyway.

MANUTIUS, ALDUS (1450–1515). Italian printer, inventor of *italic* typeface, whose Aldine Press was the first to publish works of Aristotle (which he had translated from the Greek) and make them available to the general public.

MICHELANGELO BUONAROTTI. (1475–1564). Italian painter, sculptor, poet, whose statue ***David*** and painting ***The Last Judgment*** are among the most famous in the world today. See Chapter 3.

MIRANDOLA, GIOVANNI PICO DELLA (1463–1494). Italian humanist who wrote ***The Dignity of Man.***

"To him is granted to have whatever he chooses, to be whatever he wills."

NOSTRADAMUS (1503–1566). French astrologer whose predictions are still quoted today.

PARACELSUS (1493–1541). Swiss physician and alchemist.

PETRARCH, FRANCESCO (1304–74). Petrarch has been called the "first modern man" due to his influence on the philosophers who helped define "humanism." His beautifully worded poetry is still used as a model of poetic style. He was crowned Poet Laureate in 1344.

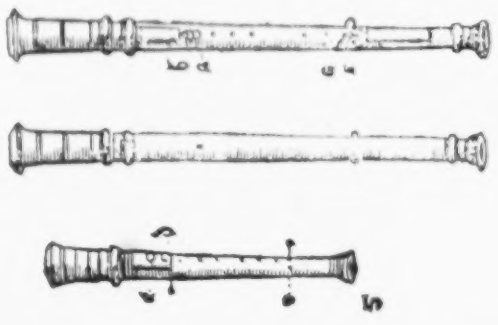
PLATO (428–348 B.C.). Greek philosopher whose works have influenced thinkers throughout history. He spoke about the moral basis of justice and happiness. He believed in poetic inspiration and an intuitive approach to knowledge. These ideals began to influence Italian philosophers around the year 1400, when Greek manuscripts of his works came into Italy upon the fall of Constantinople.

PTOLEMY (2nd Century A.D.). Astronomer of Alexandria. His ***Geography,*** rediscovered by an Italian in 1406, revolutionized the art of map making — cartography. Mathematicians and artists cooperated to produce maps according to Ptolemy's directions. Although his geography was out of date, his theories were correct.

RABELAIS, FRANÇOIS (1494–1553). French physician, humanist and author. See Chapter 3.

SAVONAROLA, GIROLAMO (1452–98). Besides being a political philosopher who encouraged Florentines to create a free constitution, he was also an eloquent preacher who preached against the collection of worldly goods. When his moral crusade and politics became unpopular, he was excommunicated, declared a heretic, and burned at the stake.

TORQUEMADA (1420–98). Spanish priest whose persecution of the Jews and Moors who would not renounce their faith resulted in either their leaving Spain or being tortured to death. Their wealth was confiscated and became the property of King Ferdinand and Queen Isabella.



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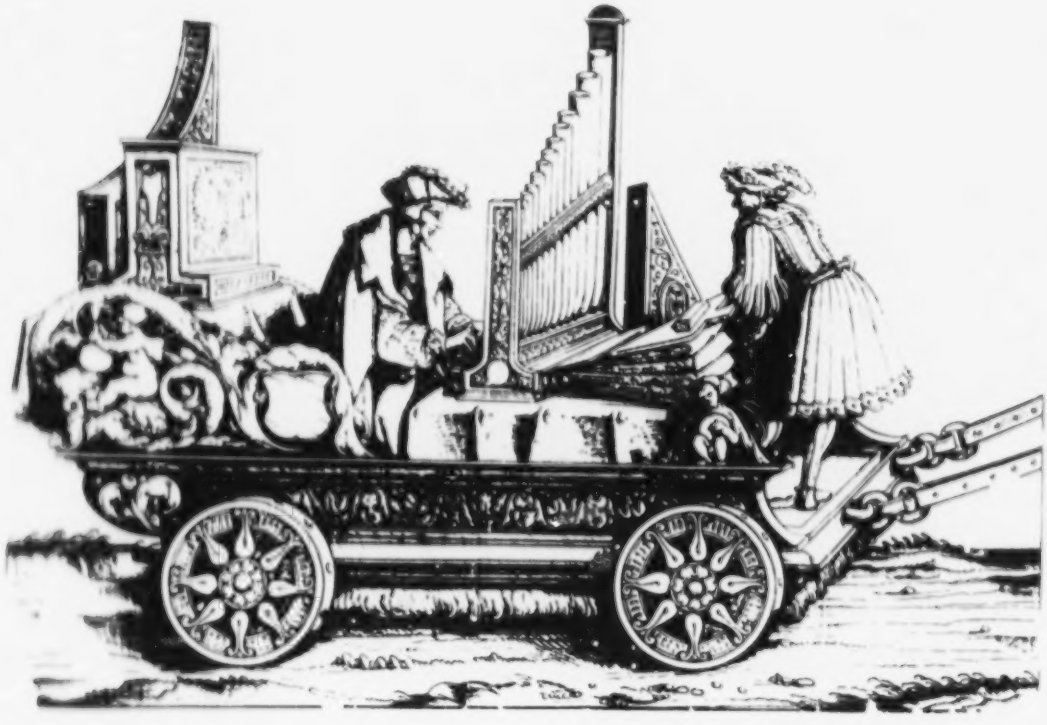


Detail from Triumph of Maximilian, *Albrecht Dürer*

RECORDINGS

The Baltimore Consort
Watkins Ale. Music of the English Renaissance. Dorian 90142
La Rocque'n Roll. Popular music of Renaissance France. Dorian 90140

The Boston Camerata. Joel Cohen, Director.
L'Homme armé. Erato ECD 88168.
Josquin: Missa fortuna desperata. Titanic TI/22.
Courts & Chapels of Renaissance, France 1450–1600. Titanic 4.

The Broadside Band. Jeremy Barlow, Director.
Orchesographie. Popular French Dances of the 16th Century.
Harmonia Mundi HMC 901152.
Italian Dances c. 1600 Il Ballarino. CD CDA 66244.

Calliope – A Renaissance Band.
Dances – A Renaissance Revel. Elektra-Nonesuch D–79039-4/79039-2

Capella Cordina. Alejandro Planchart.
Archadelt: Masses in 3–7 parts. Secular works. Lyrichord 7214
Josquin: Missa sine nomine/Secular Works. Lyrichord 7214.

Capella Nova. Richard Taruskin, Director.
Ockeghem: Motets. MHS 4179.
Ockeghem: Missa prolationem. MHS 4026.

Chanticleer Ensemble of San Francisco. Louis Botto.
Isaac: Motets & Missa O praeclara. Harmonia Mundi HM–1160.

Consort of Musicke. Anthony Rooley, Director.
Lassus: Lagrime di San Pietro. L'Oiseau-Lyre DSDL 706.
Tromboncino: Frottole. L'Oiseau-Lyre DSLO 593.

David Munrow Recorder Consort, David Munrow, Director.
The Art of the Recorder. EMI SLS 5022 (Includes 12 page book with illustrations.)

The Early Music Consort of London. David Munrow, Director.
Instruments of the Middle Ages and Renaissance. Angel SBZ–3910 (Includes 96-page book with illustrations.)
The Art of the Netherlands. Seraphim SIC 6104.
Pleasures of the Court. Seraphim S–36851.
Music for Ferdinand & Isabella. Seraphim S–36926.
Pleasures of the Royal Courts. Elektra-Nonesuch CD 9 71326–2.
The Triumphs of Maximilian I. London STS 15555.

The Early Music Consort of London. Bruno Turner, Director.
The Art of the Netherlands. EMI CMS 7-64215
Pleasures of the Royal Court. Elektra-Nonesuch 71326

Fretwork
Dreames and Imaginations. Elizabethan music for voices and viols. MHC 312390F.

Gothic Voices. Christopher Page, Director..
Courtly Songs of the Early 15th Century: The Garden of Zephirus. Hyperion CDA 66144.
Courtly Songs of the Late 15th Century: The Castle of Fair Welcome. Hyperion CDA 66194.

Greenwood Consort.
In Praise of Folly. Titanic 21.

Hesperion XX. Jordi Savall, Director
Canciones y Danzas de España. EMI-Electrola 1c–063–30–939.
Secular Music from Christian and Jewish Spain. EMI CMS 7-634331-2
Secular Music from Spain 1450–1550. EMI Electrola 1C 163–40125/6.

Hesperus, Scott Reiss, Director

Spain in the New World. Golden Apple GACD 7552/GAC 7552

The Hilliard Ensemble. Paul Hillier, Director.
Josquin Desprez: Motets & Chansons. Angel EMI S–38040. (New release on CD)
Lassus: Motets et Chansons. Angel DS–38156/EMI–Elektrola1C 067 1436301.
Cipriano de Rore: La Virgine. Harmonia Mundi HM 1107.

The London Cornett and Sackbut Ensemble. Andrew Parrott, Director.
Giovanni Gabrieli: Canzoni e Sonate. ARCHIV 2533 406 (Cassette 3310 406)

London Early Music Group. James Tyler, Director.
Italian Music of the High Renaissance. Nonesuch 79029–2.
Lute Collection: Three, Four & Twenty Lutes. CD BIS–CD–341.

London Pro Musica, Bernard Thomas, Director.
Renaissance Dance Music. Tactus TACX 145.

Musicians of Swanne Alley. Lyle Nordstrom & Paul O'Dette, Directors.
Popular Elizabethan Music. Focus 822 (LP)
In the Streets and Theatres of London. Virgin Classics 59534

New York Cornet and Sackbut Ensemble. Ben Peck, Director.
Praetorius: Alleluia, Chorale Settings. Newport Classic NC 60021.

New York Consort of Viols, Judith Davidoff, Director.
Dances and Canzonas of Holborne and Brade. Classic Masters CMCD-1014.

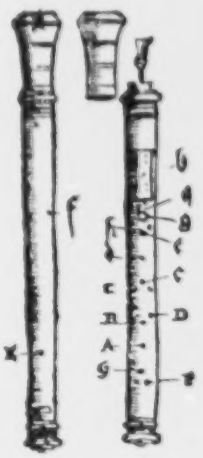
New York Ensemble for Early Music. Frederick Renz, Director.
Salacious Chansons and other Renaissance Ribaldry. Musicmasters 20016.

Nonesuch Consort. Joshua Rifkin, Director.
Willaert: Motets. Nonesuch H–71345.
Josquin: Secular Works. Nonesuch 71261.

Paul O'Dette, Lute
Tabulatures du luth (16th century French lute music). Astreé 76.
Early Venetian Lute Music. Arabesque 8131.

The Philadelphia Renaissance Wind Band
Keeping the Watch. Newport Classics 85527.
Return of the Piper. Newport Classics 85567

Pomerium Musices. Alexander Blachly, Director.
Dufay: Missa Ecce Ancilla Domini. Nonesuch H–71367.



Hopkinson Smith, Lute/Vihuela.
Luys Milan: El Maestro. Astreé AS 95.
Italian Lute Duets of the 16th and Early 17th Century. (with Paul O'Dette)
Seraphim S–60361.

Taverner Consort • Taverner Choir • Taverner Players. Andrew Parrott, Director
Una Stravaganza dei Medici—Intermedi (1589). EMI CDC 7 47998–2.
Music of the Sistine Chapel. EMI CDC 7 47599 2.

Walter Van Hauwe. Recorder Solo: Music for Recorder from the Middle Ages to the Twentieth Century. Vanguard VSD–71251.

Waverly Consort. Michael Jaffe, Director.
Italia Mia. Music of Italy 1500–1640. CBS M36664.
Spanish Music in the Age of Exploration. CBS M37208.
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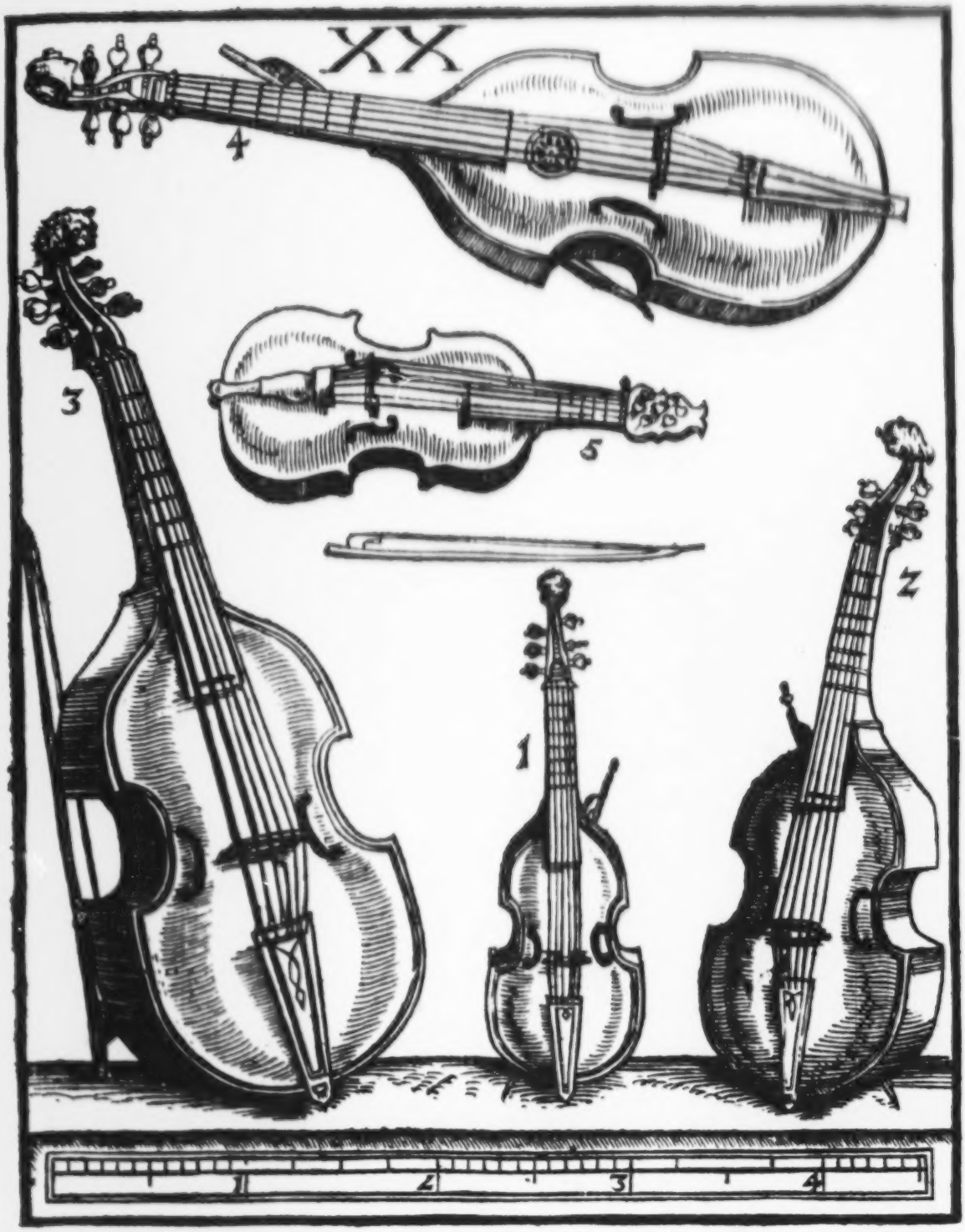
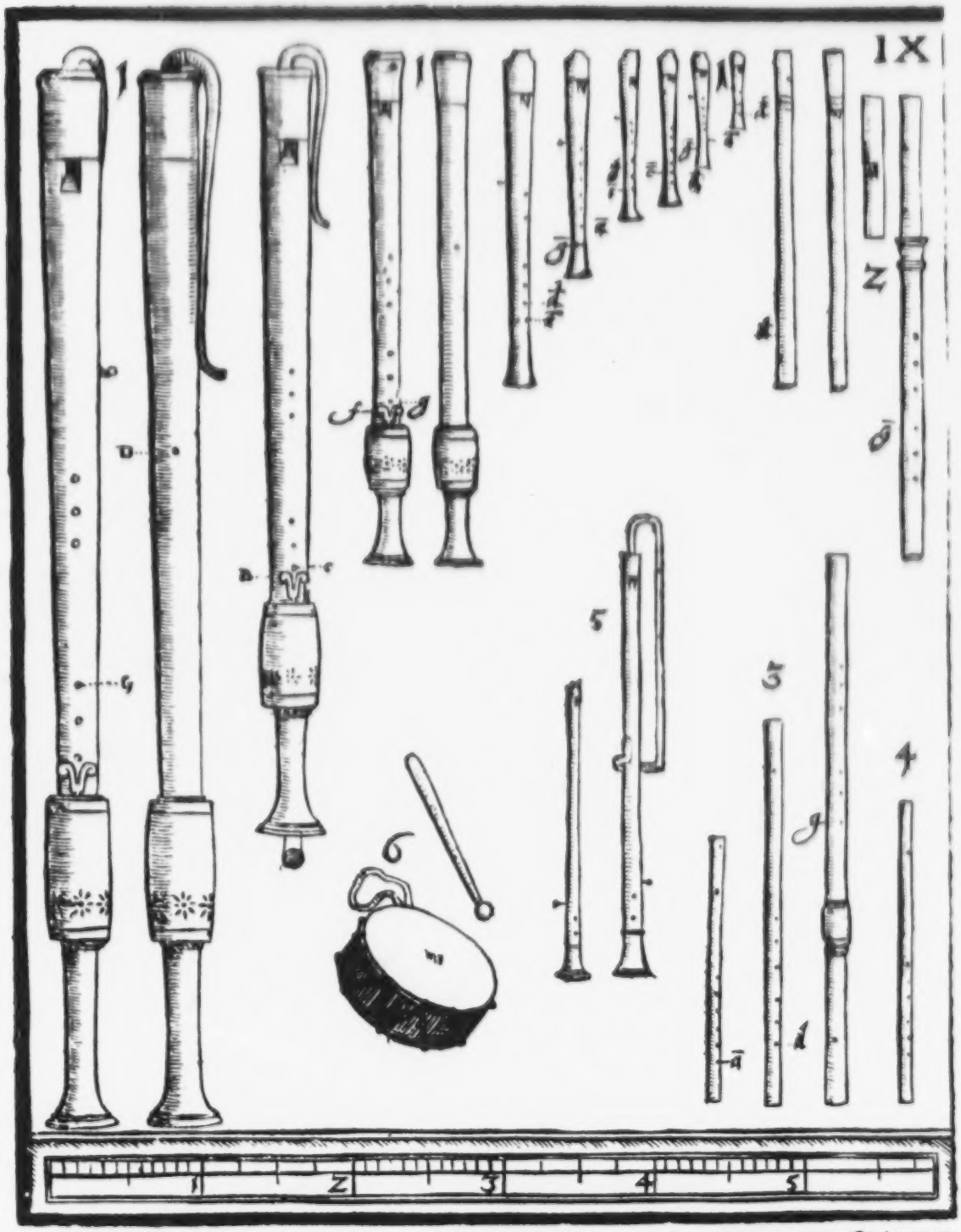


1. 2. 3. Violn de Gamba. 4. Viol Baſtarda. 5. Italianiſche. Lyra de bracio.

Syntagma Musicum, *Michael Praetorius*, 1614–18



1. Blockflöiten/ gantz Stimmwerck. 2. Dolzflöit 8 f. 3. Querflöiten/gantz Stimmwerc
4. Schweitzer Pfeiff. 5. Stamentien-Baß vnd Discant. 6. Klein Päucklin:
zu den Stamentien Pfeifflin zugebrauchen.

B 3

Syntagma Musicum, *Michael Praetorius*, 1614–18

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